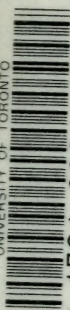


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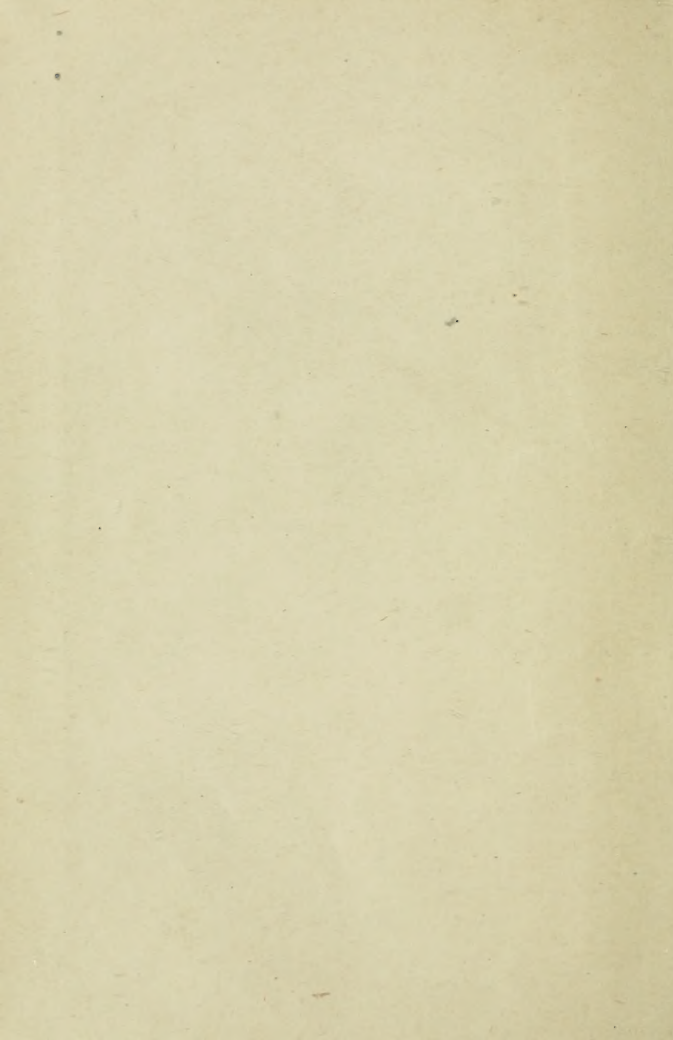
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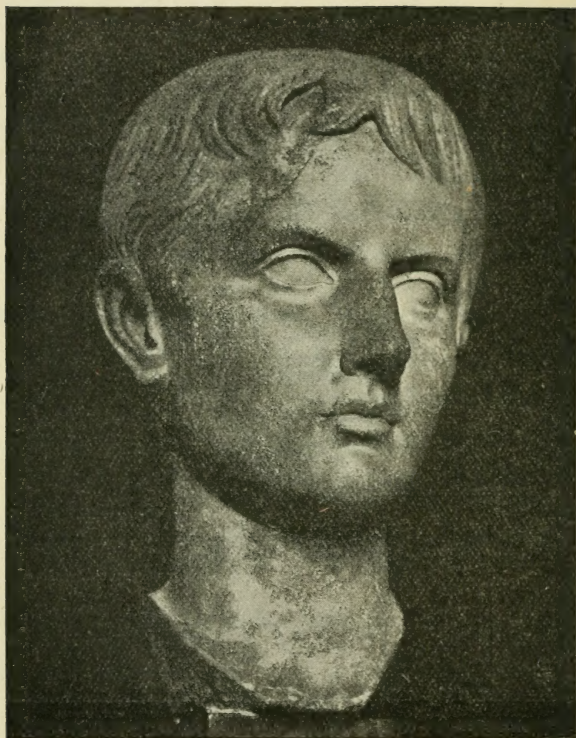
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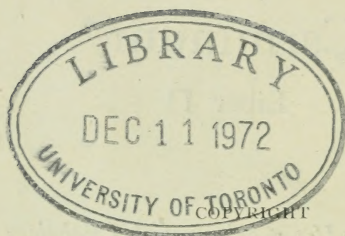
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*March, 1893.*

T. E. P.

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## INTRODUCTION.

Q. HORATIUS FLACCUS was born on Dec. 8th B.C. 65, in the consulship of L. Aurelius Cotta and L. Manlius Torquatus<sup>1</sup>, five years after Virgil and two years before C. Octavius who subsequently became the emperor Augustus. The place of his birth was Venusia, a town in Apulia on the borders of Lucania<sup>2</sup> close to Mount Vultur and the 'far-echoing Aufidus'.<sup>3</sup> His father was a 'freedman' (*libertinus*)<sup>4</sup>, and had been a 'collector'<sup>5</sup>, probably of taxes, though others credit him with having been a 'dealer in salt-fish'.<sup>6</sup> Anyhow, when the young Horace was old enough to go to school, he had apparently saved a fair amount

<sup>1</sup> Od. 3. 21. *1 o nata mecum consule Manlio*; Epod. 13. 6.

<sup>2</sup> Hence he speaks of himself as *Lucanus an Apulus anceps*, Sat. 2. 1. 34.

<sup>3</sup> Od. 4. 9. 2 *longe sonantem natus ad Aufidum*.

<sup>4</sup> Sat. 1. 6. 45.

<sup>5</sup> *coactor* Sat. 1. 6. 85; *coactor exactionum* (or *auctionum*) Suet. Vit.

<sup>6</sup> *ut creditum est, salsamentario*. Suet. Vit.

of money though his son describes him as only 'the poor owner of a lean farm<sup>1</sup>,' and he was certainly a man who deserves not to be forgotten. Freedman, tax-collector, and perhaps fish-hawker, he none the less saw the talent of his son and resolved to give him a chance in the world. Instead of sending him to the local school, where 'the big sons of big centurions satchel and slate slung over their left arms<sup>2</sup>' went carrying their monthly pence, he took him to Rome and procured for him the best teachers, notably a certain Orbilius Pupillus of Beneventum—the Keate<sup>3</sup> of his day—whose birch<sup>4</sup> and whose lessons in Livius Andronicus left an impression on the pupil which has immortalized the master. Not only did his father spend money freely on him but he devoted himself personally to watching over the growth of his morals and character, and to inculcating on him such shrewd and homely maxims as his own experience dictated. Of the debt thus incurred the son was always deeply sensible, and the passage (Sat. 1. 6. 68 *seq.*) in which he answers the sneers of society on his origin by a full acknowledgment of how much he owed to 'the best of fathers' is, possibly not among the most rhetorical, but cer-

<sup>1</sup> Sat. 1. 6. 71 *macro pauper agello*.

<sup>2</sup> Sat. 1. 6. 73.

<sup>3</sup> Ep. 2. 1. 70 *plagosus Orbilius*.

<sup>4</sup> He really used the 'taw' and the 'ferule'; *si quos Orbilius ferula scuticaque cecidit*, Suet. Vit.



tainly among the most touching passages in classical literature.

When his school days were over he went, after the fashion of the time, to complete his studies at what was practically the University of Athens, 'searching for truth amid the groves of the Academy'<sup>1</sup> or, in other words, reading philosophy. Here he made the acquaintance of M. Junius Brutus who after the murder of Cæsar (B.C. 44) had been driven from Italy and visited Athens before taking up as *proprætor* the government of Macedonia. Horace seems to have gone with him to Asia Minor<sup>2</sup> and, when Brutus and Cassius raised a republican force with which to resist Octavian and Antony, he was appointed a military tribune and found himself, as he puts it with intentional exaggeration, 'in command of a Roman legion<sup>3</sup>.' He took part in the battle of Philippi (B.C. 42), which finally extinguished the hopes of the republican party, and, though his own description of himself as spirited away by Mercury the protector of poets and 'leaving his poor shield ingloriously behind him'<sup>4</sup> must not be taken too literally, still we may well imagine that his exploits on that fatal field were not very distinguished.

<sup>1</sup> Ep. 2. 2. 45 *inter silvas Academi quærere verum*.

<sup>2</sup> Sat. 1. 7; Ep. 1. 11.

<sup>3</sup> Sat. 1. 6. 48 *quod mihi pareret legio Romana tribuno*; the legion had six tribunes.

<sup>4</sup> Od. 2. 7. 10 *relicta non bene parmula*.

At any rate his military and republican ardour soon cooled and, instead of following his friends further amid the 'stormy seas'<sup>1</sup> of war, he took advantage of an amnesty offered by the conquerors and returned to Italy, where he found himself 'with his wings clipped and destitute of house and farm<sup>2</sup>,' his property near Venusia having probably been confiscated and assigned to a veteran of the victorious army.

By some means, however, he managed to procure a sort of clerkship in the treasury<sup>3</sup> on which to live. Meantime some of his writings, possibly some of the earlier Satires (e.g. 1. 7), attracted the notice of Varius and Virgil, who in 39 B.C. procured for the timid and stammering clerk an introduction to C. Cilnius Mæcenas, the peace minister of Augustus and the great literary patron of the age. After a delay of nine months, during which Mæcenas seems to have satisfied himself as to the talent and character of Horace, he welcomed him as an intimate member of that famous literary group which the great statesman loved to collect around him in his palace on the Esquiline. From this time until his death, which occurred on the 27th of November B.C. 8 a few weeks after that of Mæcenas, the poet and his patron lived on terms of extreme intimacy, and Horace takes a

<sup>1</sup> Od. 2. 17. 16.

<sup>2</sup> Ep. 2. 2. 50 *decisis humilem pennis inopemque paterni | et Laris et fundi.*

<sup>3</sup> *scriptum quæstorium comparavit* Suet. Vit. ; Sat. 2. 6. 36.

marked place as one of the notable figures in Roman society.

Of his life however there is little to relate. He was a man who infinitely preferred repose and comfort to rank and distinction. Mæcenas presented him with a small farm among the Sabine hills a little north-east of Tibur (Tivoli), and this Sabine farm was dear to him as the apple of his eye<sup>1</sup>. He is never weary of referring to its charms; he loved to retire to it from Rome, and he constantly contrasts the delights of his peaceful life there with the worry and turmoil and endless engagements of the capital. In Rome itself he contented himself with an extremely modest household<sup>2</sup>, partly because his independent spirit made him unwilling to accept too much from his patron, partly because he had a genuine dislike to ostentation and the inconveniences which it entails. His ideal in life was a modest competence and the ability to do as you like. To lie in bed until ten, then to write or read, to play a game at ball, to bathe, to dine at ease, to stroll round the Circus or the Forum in the evening listening to fortune-tellers and cheap-jacks<sup>3</sup>—these were delights in his judgment to which kings and courts could afford nothing equal. Even when pressed by Augustus to accept the distinguished position of his

<sup>1</sup> Od. 2. 18. 14 *unicis Sabinis*.

<sup>2</sup> Sat. 1. 6. 114.

<sup>3</sup> Sat. 1. 6. 114 *seq.*

private secretary, he refused to sacrifice his freedom, and the refusal was accepted without irritation by the emperor, while Suetonius quotes a letter in which the master of the world good-humouredly contrasts the poet's haughty reserve with his own humble entreaties and offers of friendship<sup>1</sup>.

Throughout life he took a keen interest in philosophy and especially in Ethics, questions connected with morals being continually discussed by him. His own tastes and habits were naturally Epicurean, and 'a sleek-skinned porker from the pen of Epicurus<sup>2</sup>' is his jesting description of himself, while such maxims as *carpe diem* and *dona præsentis cape lætus horæ* abound in his writings and are illustrated in his life. On the other hand he is never tired of jibing at the crabbed and paradoxical teaching of the Stoics, whose typical 'wise man' he delights to portray as a typical fool. But in spite of this he everywhere exhibits a hearty admiration for that strong, sober, self-sacrificing 'manliness' (*virtus*) which had made a 'race of rustic soldiers<sup>3</sup>' the conquerors of the world, but which is certainly Stoical rather than Epicurean. The fact is that he sets little store by logical consistency and writes according to the changing phases of his own mood.

<sup>1</sup> *neque enim, si tu superbus amicitiam nostram sprevisi, ideo nos quoque ἀνθυπερφρονούμεν*, Suet. Vit.

<sup>2</sup> Ep. 1. 4. 16 *Epicuri de grege porcum*.

<sup>3</sup> Od. 3. 6. 37.

He denies the interference of the gods in human affairs<sup>1</sup>, or calls such teaching the 'wisdom of fools'<sup>2</sup> and piety the first of virtues with amiable facility. He writes an Ode to Pyrrha or a wine-jar and then descants on the advantages of hard fare and hard exercise with apparently equal enthusiasm. Such inconsistency is common and almost a part of human nature, and it is one of the charms of Horace that he does not endeavour to conceal it. At the same time, because he does not play the Puritan or assume the solemn countenance<sup>3</sup> of a professed moralist, we have no right, as some do, to describe him as a voluptuary. Those who choose may discuss with seriousness the exact contents of his cellar, or find in the Odes which he addresses to Lydia, Pyrrha and their kind a history of his own amours, but more careful critics will detect under the various disguises in which the poet masquerades a certain serious and sober earnestness as of a man not without noble conceptions of life and duty. This much at any rate is certain: the man who wrote of his father, as Horace did of his, was not a bad man; the man who amid all the temptations of Rome could make a simple country life his ideal, as Horace did, was not a vicious man; the man who kept his head in a position such as Horace occupied was not a vain man; the man whom

<sup>1</sup> Sat. 1. 5. 101 *namque deos didici securum agere ævom.*

<sup>2</sup> Od. 1. 34. 2 *insaniens sapientia.*

<sup>3</sup> Sat. 1. 1. 24 *ridentem dicere verum | quid vetat?*

Augustus asked to be his private secretary was not a foolish man, and there must have been something very loveable and very remarkable in one whom Mæcenas, after an unbroken intimacy of 30 years, could commend to his master on his deathbed with the words—‘*Horatii Flacci ut mei memor esto.*’

He describes himself when in his forty-fourth year as being ‘of small stature, prematurely grey, fond of sunshine, quick of temper and quickly appeased<sup>1</sup>.’ Suetonius says that he was ‘short and stout<sup>2</sup>’ and quotes a letter of Augustus in which the emperor, acknowledging the receipt of one of his books, says that the poet seems afraid that his book will be bigger than himself, but reminds him that though not tall still he has a ‘corporation’ (*corpusculum*) and that if the ‘roll’ (*volumen*) were rounder it would be more like its author.

His writings fall into two divisions :

(1) Lyric poems—the Epodes, the Odes, and the *Carmen Sæculare*.

(2) The Satires, the Epistles, and the *Ars Poetica*.

The Epodes and the Satires both belong to the first half of his career, his other poems to the second. Up to the battle of Actium (B.C. 31) he perhaps still clung to the republican dreams of his youth ; at

<sup>1</sup> Ep. 1. 20. 24 *corporis exigui, præcanum, solibus aptum, | irasci celerem tamen ut placabilis essem.*

<sup>2</sup> *brevis et obesus.*



any rate up to that period his writings are without political colour<sup>1</sup>, but after it he not only ceases to be neutral, but becomes definitely a supporter of the new Monarchy and, especially in the Odes, deliberately places his poetical powers at its disposal.

The Satires consist of a number of poems in Hexameter verse in two Books the first of which was published about B.C. 35, the second about B.C. 30. Whatever the origin of the word *satura* or *satira*<sup>2</sup>, at any rate 'Satire,' as a form of poetry in our modern sense of the word, has the distinction of being the only branch of Roman literature which was not formed on a Greek model<sup>3</sup>. Its inventor was Lucilius (148—103 B.C.) and it reached its perfection in Juvenal (*flor.* A.D. 100). The Satires of Lucilius attack individuals with the unsparing freedom of the old Greek comedy; those of Juvenal glow with the fire of a fierce indignation. The Satires of Horace on the other hand are free from vehemence; they keep entirely clear of politics and deal chiefly with social topics, the writer finding in the faults and follies of mankind the occasion not for anger

<sup>1</sup> 'During the time covered by the Satires (about B.C. 40—30) Horace does not appear at all on terms of intimacy with Augustus.' Wilkins *Int. to Epistles*, p. xviii.

<sup>2</sup> Its most probable derivation is from *lanx satura*, a plate full of all sorts of fruits offered to the gods, so that it means 'a medley,' cf. Juv. 1. 86 where he describes his book as a 'hotch-potch,' *farrago*.

<sup>3</sup> Quint. 10. 1. 93 *satira quidem tota nostra est*.

but for laughter. At the same time this laughter must not be misinterpreted; it is in no sense cynical or contemptuous but is used deliberately. Horace knew that he was not adapted for a preacher or a prophet, but he was admirably qualified to make vice appear ridiculous and to shew the fool his own foolishness.

The Epistles consist of two books the first of which was published about B.C. 20 while the second consists of only two Epistles, of which the first is assigned to B.C. 13 and the second to B.C. 19<sup>1</sup>. They are similar in character to the Satires but altogether superior to them not only in style but in matter. They contain the 'ripe result of the poet's observation of men and manners<sup>2</sup>' set before us with that apparently negligent grace which is really the result of perfect skill, and which adds so much to the charm of good 'conversation<sup>3</sup>' and good 'letters<sup>4</sup>.'

<sup>1</sup> Wilkins Int. p. xvi.

<sup>2</sup> Wilkins Int. p. xxi.

<sup>3</sup> Horace does not seem himself to have called his Satires by that name, but rather to have used the term *Sermones* 'conversations.' When however he says of these poems that they 'only differ from ordinary conversation in the fact of their scanning' (Sat. 1. 4. 47 *nisi quod pede certo | sermoni differt, sermo merus*) he must not be taken too literally, for it is his object to disguise the pains which have been taken with them.

<sup>4</sup> Of course in ancient times—and in modern times up to the introduction of cheap postage—letter-writing was often practised as an art, and consequently many writers, when

The *Ars Poetica* is, as its name implies, a didactic poem giving rules for poetical composition.

The Epodes<sup>1</sup> are Horace's first attempt at writing lyric poetry. They are an imitation of the satirical iambics of Archilochus<sup>2</sup>, and are thus to some extent connected with the Satires which were written at the same period. The bitterness of Archilochus was, however, entirely alien from the easy temper of Horace, and the 'libellous iambics<sup>3</sup>' in which he vents imaginary spleen on imaginary persons<sup>4</sup> are dull and uninteresting, but other Epodes, in which he breaks loose from Archilochus in order to deal with happier themes, already shew signs of his future greatness as a lyric poet.

It is on the four Books of Odes that the fame of Horace really rests. To what extent the Odes were

desiring to treat a subject somewhat informally, have put their views forward in the shape of 'Letters.'

<sup>1</sup> The term Epode is not used by Horace, who calls these verses *iambi*, and is derived from the *versus ἐπώδός* a short verse or 'refrain,' usually a Dimeter Iambic, which Archilochus sometimes alternated with the regular Trimeter Iambic and which occurs regularly in Epodes 1—10. Cf. Epod. 1. 1 *ibis Liburnis inter alta navium, | amice, propugnacula.*

<sup>2</sup> He is said to have invented the metre especially for his iamboons; A. P. 79 *Archilochum proprio rabies armavit iambo.*

<sup>3</sup> *criminosus iambis* Od. 1. 16. 2, where he offers to burn them.

<sup>4</sup> He expressly states that these poems are wholly unreal, Ep. 1. 19. 24 *numeros animosque secutus | Archilochi non res et agentia verba Lycamben.*

published and circulated separately we cannot tell, but the division into books almost certainly dates from Horace's time and the arrangement of the Odes in them is probably his own. The marks of careful arrangement are very clear. Thus in the first Book the first three Odes are addressed to Mæcenas, Augustus, and Virgil, while the first nine Odes are each in a different metre, as though the poet wished to give the reader an early proof of his varied skill. That at the end of the Book the passion of the Cleopatra-Ode (I. 37) should be followed by an extremely slight and cheerful drinking-song is in strict accordance with Horace's characteristic dislike to end on a high-pitched note. The first ten Odes of the second Book are alternately Alcaics and Sapphics, while the stately Roman-Odes which commence the third Book are, with their noble exordium, manifestly where they were designed to be. Lastly the concluding Ode of the third Book

*exegi monumentum ære perennius*

clearly presupposes a complete and final collection of the Odes to which it is appended.

The date of the production of these three Books is generally considered to lie between 30 B.C. the date of the Cleopatra-Ode<sup>1</sup> and 23 B.C. the date of the death of Marcellus, who in I. 12. 46 is spoken

<sup>1</sup> The latest reference in the Epodes is to the battle of Actium.

of as alive: but though the latter date may be considered certain it is impossible to say whether some Odes may not have been written—or partly written—considerably before B.C. 30.

The fourth Book was published about B.C. 13 being separated from the other three by a considerable interval, as is shewn by internal evidence<sup>1</sup> and definitely stated by Suetonius—*Scripta ejus usque adeo probavit (Augustus) mansuraque perpetuo opinatus est ut non modo sæculare carmen componendum injunxerit, sed et Vindelicam victoriam Tiberii Drusique privignorum suorum, eumque coegerit propter hoc tribus carminum libris ex longo intervallo quartum addere.*

The *Carmen Sæculare* is a Sapphic Ode written to be sung publicly by a chorus of youths and maidens in the great 'Secular Games' exhibited by Augustus B.C. 17<sup>2</sup>.

All Latin poetry (except Satire) is copied from Greek models. Terence copies Menander, Propertius Callimachus, Lucretius Empedocles, Virgil Hesiod and Homer: so Horace in the Odes copies the Greek lyric writers. The sportive lays of Anacreon,

<sup>1</sup> Cf. 4. 1. 1 *intermissa, Venus, diu | rursus bella moves*; the vocabulary too is considerably altered and there is a marked difference in the prosody.

<sup>2</sup> The full description of these games is given in an inscription, discovered in 1890, printed in Lanciani's *Pagan and Christian Rome*.

occasionally the dirges of Simonides, but above all the passionate love-songs of Sappho and the patriotic odes of Alcæus are the models which he follows<sup>1</sup>. Sometimes he copies his model very closely especially at the beginning of an Ode (e.g. in Odes 9, 14 and 37 of Book I.), but as a whole it may be said that the form and outline of his Odes are copied rather than the details.

The Odes may be roughly divided into two classes according as they are of a light or of a serious character. The former deal with love, wine, friendship; the latter are addressed to some eminent personage or are written 'by command' to celebrate some public event or advocate some public policy. The one exhibit grace, polish, elegance; the other aim at imposing stateliness and sonorous dignity. The two varieties are wholly different, and it would be as foolish to compare the lyrics of Herrick or Sir John Suckling with, say, Tennyson's Ode on the Death of the Duke of Wellington as to compare such exquisite gems as 1. 5 (*quis multa...*) or 3. 9 (*donec gratus...*) with the Roman-Odes at the commencement of the third Book.

The characteristics of the Odes are (1) their wonderful charm of rhythm, and (2) their perfect literary finish. With regard to the first point

<sup>1</sup> Pindar he makes no attempt to copy, for he knew that the 'Theban eagle' soared on pinions stronger than his own.



Horace was proudly conscious<sup>1</sup> of the skill with which he had overcome the difficult task of adapting Greek metres to the requirements of the Latin tongue. To examine in detail how far he has succeeded would require a treatise, but anyone who will compare his Alcaics with those of Alcæus<sup>2</sup> will see that his Alcaic stanza is, though a copy, at the same time almost a new creation, the stately third line especially, which bears the weight of the stanza, being so changed that its original trochaic movement (see quotation in note) is hardly recognizable. The lofty ring and rhythmic force of Horace's best Odes in this metre has never been approached.

The literary finish of the Odes has been acknowledged in all ages. Their apparently happy ease is really the result of infinite pains<sup>3</sup>. Horace had no belief in geniuses who dash off verses. The poet must have natural power (*ingenium*) but technical skill (*ars*)<sup>4</sup> is also indispensable and above all pains: 'correct<sup>5</sup>,' 'erase<sup>6</sup>,' 'polish<sup>7</sup>,' 'prune<sup>8</sup>,' is Horace's

<sup>1</sup> Od. 3. 30. 13—16.

<sup>2</sup> e.g. cf. Alc. 34

κάβαλλε τὸν χεῖμων', ἐπὶ μὲν τίθεις  
πῦρ, ἐν δὲ κίρραις οἶνον ἀφειδέως  
μέλιχρον, αὐτὰρ ἀμφὶ κόρσα  
μάλθακον ἀμφιτίθεις γνόφαλλον.

<sup>3</sup> *curiosa felicitas Horatii*, Petronius.

<sup>4</sup> Cf. A. P. 408 seq.

<sup>5</sup> A. P. 438 *corrigere, sodes*.

<sup>6</sup> Sat. 1. 10. 72 *stilum vertas*.

<sup>7</sup> A. P. 291 *limæ labor*.

<sup>8</sup> Sat. 1. 10. 69 *recidere*.

constant cry; 'give back the verses to the anvil<sup>1</sup>,' 'lock them up in your desk for nine years<sup>2</sup>,' 'cut down and correct ten times until no criticism can find a flaw<sup>3</sup>.' The result of all this labour, in Horace's case, is that his verses seem perfectly unlaboured. Hence it is that they have for ages at once tempted and defied translation: it seems perfectly easy to reproduce them and it is, in fact, so hard that not one translation in a hundred is more than readable. This is not the highest praise, for the noblest poetry does not depend on form, and translations of Job or of Isaiah, of Homer or Lucretius may be not unworthy of the original, but it does shew that the shape in which Horace presents his ideas is of unsurpassed excellence. Indeed the strength, terseness and lucidity of Latin render it an unrivalled instrument for the expression of simple truths with monumental dignity and force: add therefore to complete mastery of such an instrument complete mastery of metrical effect, and it is clear how some of the Odes cling more readily to the memory than almost any poetry in the world.

As however the technical skill of Horace is undoubted, so, on the other hand, he does not exhibit great powers of imagination. He is not a great creative poet; there are few new ideas in the Odes.

<sup>1</sup> A. P. 441 *incudi reddere versus*.

<sup>2</sup> A. P. 388 *nonumque prematur in annum*.

<sup>3</sup> A. P. 294 *perfectum decies...castigavit ad unguem*.

Some critics in consequence deny him all real poetical talent and treat him only as a versifier; Goethe, for instance, speaks of him as possessing technical skill 'side by side with a frightful realism, without any genuine poetry especially in the Odes<sup>1</sup>.' But this criticism is overdone. In the Regulus-Ode (3. 5) there is real poetic power and the closing stanzas exhibit true creative genius. In such a line as *dulce et decorum est pro patria mori* (3. 2. 13) there is something more than mere mastery over words, while in such a stanza as

*quo pinus ingens albaque populus  
umbram hospitalem consociare amant  
ramis? quid obliquo laborat  
lympha fugax trepidare rivo?*

there is 'realism' no doubt but to call it 'frightful realism' is absurd, and if the last seven words are not poetry it would be hard to say what is. It is needless however to pursue the question. Horace's own prophecy *Non omnis moriar* has been splendidly fulfilled, and the praise of nineteen centuries makes rash criticism of the Odes recoil upon the critic. His may not be a master mind, but he has succeeded in saying some common things better perhaps than they will ever be said again. Those who only respect what they do not understand will not esteem him

<sup>1</sup> F. W. Riemer, *Mittheilungen über Goethe*, II. 644, nebst einer furchtbaren Realität, ohne alle eigentliche Poesie besonders in den Oden.

highly, but men of sense will still continue to value his happy and epigrammatic phrases which embody so much in so little, and are

‘jewels five words long  
That on the stretched fore-finger of all time  
Sparkle for ever.’

It only remains to add that the Odes quickly suffered the fate which their author most dreaded<sup>1</sup>, and had become a regular school-book in the century after his death<sup>2</sup>, and have continued so to the present day. Nor is this to be wondered at, for, though it needs a scholar to fully understand the Odes and bring out the meaning of each suggestive phrase while also tracing the often very subtle<sup>3</sup> sequence of thought which links stanza to stanza, still a large portion of the language is simplicity itself and it is difficult to imagine what better model of Latin could be put before a boy.

None of our extant MSS. are older than the 9th century, though Cruquius in his edition (1578 A.D.) gives the readings of some MSS. now lost which may have been earlier. The Scholia, or collection

<sup>1</sup> Ep. 1. 20. 17

*hoc quoque te manet ut pueros elementa docentem  
occupet extremis in vicis balba senectus.*

Cf. Sat. 1. 10. 74.

<sup>2</sup> Juvenal 7. 227.

<sup>3</sup> Anyone reading *In Memoriam* may see how in Lyric poetry this is often far from easy.

of comments, which bear the names of Acron and Porphyryon often carry us back to evidence which is much earlier, and possibly goes back to the 2nd or 3rd century<sup>1</sup>. On the whole the text is fairly satisfactory and, though some few passages are certainly corrupt or interpolated<sup>2</sup>, yet there is no ground for suspecting that wholesale alteration of the Odes, which some critics<sup>3</sup> assume whenever the meaning of a stanza or the connection of thought between two parts of an Ode is not immediately obvious to themselves.

<sup>1</sup> See Wickham Int. 'The Scholiasts.'

<sup>2</sup> e.g. 3. 11. 16—20; 4. 8. 18.

<sup>3</sup> Notably Lehrs and Peerlkamp.









LYRE AND PLECTRUM (Schreiber-Anderson) (*Ode 2*).



ARMENIA CAPTA: Coin of Augustus (*Ode 9*).

Q HORATII FLACCI

CARMINUM

LIBER SECUNDUS.

---

CARMEN I.

MOTUM ex Metello consule civicum  
bellicae causas et vitia et modos

ludumque Fortunae gravesque  
principum amicitias et arma

nondum expiatis uncta cruoribus,  
periculosae plenum opus aleae,

tractas et incedis per ignes  
suppositos cineri doloso.

paullum severae Musa tragoediae  
desit theatris: mox ubi publicas

res ordinaris, grande munus  
Cecropio repetes cothurno,

insigne maestis praesidium reis  
 et consulenti, Pollio, curiae,  
     cui laurus aeternos honores  
     Delmatico peperit triumpho. 15

iam nunc minaci murmure cornuum  
 perstringis aures, iam litui strepunt,  
     iam fulgor armorum fugaces  
     terret equos equitumque voltus. 20

audire magnos iam videor duces  
 non indecoro pulvere sordidos,  
     et cuncta terrarum subacta  
     praeter atrocem animum Catonis.

Iuno et deorum quisquis amicior  
 Afris inulta cesserat impotens  
     tellure victorum nepotes  
     rettulit inferias Iugurthae. 25

quis non Latino sanguine pinguior  
 campus sepulcris impia proelia  
     testatur auditumque Medis  
     Hesperiae sonitum ruinae?

qui gurges aut quae flumina lugubris  
 ignara belli? quod mare Dauniae  
     non decoloravere caedes?  
     quae caret ora cruore nostro? 35

sed ne relictis, Musa procax, iocis  
 Caeae retractes munera neniae:  
     mecum Dionaeo sub antro  
     quaere modos leviori plectro. 40



COIN OF PHRAATES (*Ode 2*).



COINS OF AUGUSTUS, commemorating the recovery  
of the Standards (*Signis receptis*) (*Ode 9*).



LITUUS  
(*Ode 1*)  
(Baumeister).



## CARMEN II.

Nullus argento color est avaris  
abdito terris, inimice lamnae  
Crispe Salusti, nisi temperato  
splendeat usu.

vivet extento Proculeius aevo, 5  
notus in fratres animi paterni;  
illum aget penna metuente solvi  
fama superstes.

latius regnes avidum domando  
spiritum, quam si Libyam remotis 10  
Gadibus iungas et uterque Poenus  
serviat uni.

crescit indulgens sibi dirus hydrops,  
nec sitim pellit, nisi causa morbi  
fugerit venis et aquosus albo 15  
corpore languor.

redditum Cyri solio Phraaten  
dissidens plebi numero beatorum  
eximit Virtus populumque falsis  
dedocet uti 20

vocibus, regnum et diadema tutum  
deferens uni propriamque laurum,  
quisquis ingentes oculo inretorto  
spectat acervos.

## CARMEN III.

Aequam memento rebus in arduis  
servare mentem, non secus in bonis  
ab insolenti temperatam

laetitia, moriture Delli,

seu maestus omni tempore vixeris,  
seu te in remoto gramine per dies  
festos reclinatum bearis

interiore nota Falerni.

quo pinus ingens albaque populus  
umbram hospitalem consociare amant  
ramis? quid obliquo laborat

lympha fugax trepidare rivo?

huc vina et unguenta et nimium breves  
flores amoenae ferre iube rosae,

dum res et aetas et sororum

fila trium patiuntur atra.

cedes coëmptis saltibus et domo  
villaque, flavus quam Tiberis lavit,  
cedes et exstructis in altum

divitiis potietur heres.

divesne prisco natus ab Inacho,  
nil interest, an pauper et infima

de gente sub divo moreris,

victima nil miserantis Orci.

5

10

15

20



omnes eodem cogimur, omnium  
versatur urna serius ocius  
sors exitura et nos in aeternum  
exsilium impositura cumbae.

25

## CARMEN IV.

Ne sit ancillae tibi amor pudori,  
Xanthia Phoeu, prius insolentem  
serva Briseis niveo colore  
movit Achillem ;  
movit Aiace Telamone natum  
forma captivae dominum Tecmessae ;  
arsit Atrides medio in triumpho  
virgine rapta,  
barbarae postquam cecidere turmae  
Thessalo victore et ademptus Hector  
tradidit fessis leviora tolli  
Pergama Graeis.  
nescias an te generum beati  
Phyllidis flavae decorent parentes :  
regium certe genus et penates  
maeret iniquos.  
crede non illam tibi de scelestâ  
plebe dilectam, neque sic fidelem,  
sic lucro aversam potuisse nasci  
matre pudenda.

5

10

15

20

brachia et voltum teretesque suras  
integer laudo ; fuge suspicari,  
cuius octavum trepidavit aetas  
    claudere lustrum.

## CARMEN V.

Nondum subacta ferre iugum valet  
cervice, nondum munia comparis  
    aequare nec tauri ruentis  
    in venerem tolerare pondus.

circa virentes est animus tuae  
campos iuvencae, nunc fluviis gravem  
    solantis aestum, nunc in udo  
    ludere cum vitulis salicto

praegeſtientis. tolle cupidinem  
immitis uvae : iam tibi lividos  
    distinguet autumnus racemos  
    purpureo varius colore.

iam te sequetur : currit enim ferox  
aetas et illi, quos tibi dēmpserit,  
    apponet annos ; iam proterva  
    fronte petet Lalage maritum,

dilecta, quantum non Pholoë fugax,  
non Chloris albo sic umero nitens,  
    ut pura nocturno renidet  
    luna mari, Cnidiusve Gyges,

quem si puellarum insereres choro,  
 mire sagaces falleret hospites  
 discrimen obscurum solutis  
 crinibus ambiguoque voltu.

## CARMEN VI.

Septimi, Gades aditure mecum et  
 Cantabrum indoctum iuga ferre nostra et  
 barbaras Syrtes, ubi Maura semper  
 aestuat unda,

✓ Tibur Argeo positum colono  
 sit meae sedes utinam senectae,  
 sit modus lasso maris et viarum  
 militiaeque!

unde si Parcae prohibent iniquae,  
 dulce pellitis ovibus Galaesi  
 flumen et regnata petam Laconi  
 rura Phalantho.

ille terrarum mihi praeter omnes  
 angulus ridet, ubi non Hymetto  
 mella decedunt viridique certat  
 baca Venafro;

ver ubi longum tepidasque praebet  
 Iuppiter brumas, et amicus Aulon  
 fertili Baccho minimum Falernis  
 invidet uvis.

ille te mecum locus et beatae  
postulant arces; ibi tu calentem  
debita sparges lacrima favillam  
vatis amici.

## CARMEN VII.

O saepe mecum tempus in ultimum  
deducte Bruto militiae duce,  
quis te redonavit Quiritem  
dis patriis Italoque caelo,  
Pompei meorum prime sodalium,  
cum quo morantem saepe diem mero  
fregi coronatus nitentes  
malobathro Syrio capillos?  
tecum Philippos et celerem fugam  
sensi relictā non bene parmula,  
cum fracta virtus et minaces  
turpe solum tetigere mento.  
sed me per hostes Mercurius celer  
denso paventem sustulit aëre;  
te rursus in bellum resorbens  
unda fretis tulit aestuosus.  
ergo obligatam redde Iovi dapem  
longaque fessum militia latus  
depone sub lauru mea nec  
parce cadis tibi destinatis.

oblivioso levia Massico  
 ciboria exple; funde capacibus  
 unguenta de conchis. quis udo  
 deproperare apio coronas  
 curatve myrto? quem Venus arbitrum 25  
 dicet bibendi? non ego sanius  
 bacchabor Edonis: recepto  
 dulce mihi furere est amico.

## CARMEN VIII.

5 Ulla si iuris tibi peierati  
 poena, Barine, nocuisset unquam,  
 dente si nigro fieres vel uno  
 turpior ungui,  
 crederem. sed tu, simul obligasti 5  
 10 perfidum votis caput, enitescis  
 pulchrior multo iuvenumque prodis  
 publica cura.  
 expedit matris cineres opertos  
 fallere et toto taciturna noctis 15  
 15 signa cum caelo gelidaque divos  
 morte carentes.  
 ridet hoc, inquam, Venus ipsa, rident  
 simplices Nymphae, ferus et Cupido  
 semper ardentes acuens sagittas 15  
 cote cruenta.

adde, quod pubes tibi crescit omnis,  
 servitus crescit nova, nec priores  
 impiae tectum dominae relinquunt  
 saepe minati.

20

te suis matres metuunt iuvenis  
 te senes parci miseraeque nuper  
 virgines nuptae, tua ne retardet  
 aura maritos.

## CARMEN IX.

Non semper imbres nubibus hispidos  
 manant in agros aut mare Caspium  
 vexant inaequales procellae  
 usque, nec Armeniis in oris,  
 amice Valgi, stat glacies iners  
 menses per omnes aut Aquilonibus  
 querceta Gargani laborant  
 et foliis viduantur orni:

5

tu semper urges flebilibus modis  
 Mysten ademptum, nec tibi Vespero  
 surgente decedunt amores  
 nec rapidum fugiente Solem.

10

at non ter aevo functus amabilem  
 ploravit omnes Antiochum senex  
 annos, nec impubem parentes  
 Troïlon aut Phrygiae sorores

15

flevēre semper. desine mollium  
tandem querellarum, et potius nova  
cantemus Augusti tropaea  
Caesaris et rigidum Niphaten,  
Medunque flumen gentibus additum  
victis minores volvere vertices,  
intraque praescriptum Gelonos  
exiguīs equitare campis.

20

## CARMEN X.

Rectius vives, Licini, neque altum  
semper urgendo neque, dum procellas  
cautus horrescis, nimium premendo  
litus iniquum.

✓ auream quisquis mediocritatem  
diligīt tutus, caret obsoleti  
sordibus tecti, caret invidenda  
sobrius aula.

5

saepius ventis agitur ingens  
pinus et celsae graviore casu  
decidunt turres feriuntque summos  
fulgura montes.

10

sperat infestis, metuit secundis  
alteram sortem bene praeparatum  
pectus. informes hiemes reducit  
Iuppiter, idem

15



summovet. non, si male nunc, et olim  
sic erit: quondam cithara tacentem  
suscitat musam neque semper arcum  
tendit Apollo.

29

rebus angustis animosus atque  
fortis appare; sapienter idem  
contrahes vento nimium secundo  
turgida vela.

## CARMEN XI.

Quid bellicosus Cantaber et Scythes,  
Hirpine Quinti, cogitet Hadria

divisus obiecto, remittas

quaerere nec trepides in usum

poscentis aevi pauca. fugit retro

5

levis iuventas et decor, arida

pellente lascivos amores

canitie facilemque somnum.

non semper idem floribus est honor

vernīs neque uno Luna rubens nitet

10

vultu: quid aeternis minorem

consiliis animum fatigas?

cur non sub alta vel platano vel hac

pinu iacentes sic temere et rosa

canos odorati capillos,

15

dum licet, Assyriaque nardo



APOLLO CITHAROEDUS (from the statue in the Museum of the Vatican). (*Ode 10.*)



potamus uncti? dissipat Euius  
 curas edaces. quis puer ocius  
 restinguet ardentis Falerni  
 pocula praetereunte lympa?  
 quis devium scortum eliciet domo  
 Lyden? eburna, dic age, cum lyra  
 maturet in comptum Lacaenae  
 more comas religata nodum.

20

## CARMEN XII.

Nolis longa ferae bella Numantiae  
 nec dirum Hannibalem nec Siculum mare  
 Poeno purpureum sanguine mollibus  
 aptari citharae modis,  
 nec saevos Lapithas et nimium mero  
 Hylaeum domitosque Herculea manu  
 telluris iuvenes, unde periculum  
 fulgens contremuit domus  
 Saturni veteris; tuque pedestribus  
 dices historiis proelia Caesaris,  
 Maecenas, melius ductaque per vias  
 regum colla minacium.  
 me dulces dominae Musa Licymniae  
 cantus, me voluit dicere lucidum  
 fulgentes oculos et bene mutuis  
 fidum pectus amoribus;

5

10

15

quam nec ferre pedem dedecuit choris  
nec certare ioco nec dare brachia  
ludentem nitidis virginibus sacro

Dianae celebris die.

20

num tu, quae tenuit dives Achaemenes,  
aut pinguis Phrygiae Mygdonias opes  
permutare velis crine Licymniae,

plenas aut Arabum domos?—:

dum flagrantia detorquet ad oscula  
cervicem aut facili saevitia negat,  
quae poscente magis gaudeat eripi,  
interdum rapere occupet.

25

### CARMEN XIII.

Ille et nefasto te posuit die,  
quicumque primum, et sacrilega manu  
produxit, arbos, in nepotum

perniciem opprobriumque pagi;

illum et parentis crediderim sui  
fregisse cervicem et penetralia  
sparsisse nocturno cruore

5

hospitis; ille venena Colcha  
et quidquid usquam concipitur nefas  
tractavit, agro qui statuit meo

10

te triste lignum, te caducum  
in domini caput immerentis.

quid quisque vitet, nunquam homini satis  
cautum est in horas: navita Bosporum

Poenus perhorrescit neque ultra  
caeca timet aliunde fata, 15

miles sagittas et celerem fugam  
Parthi, catenas Parthus et Italum

robur; sed improvisa leti  
vis rapuit rapietque gentes. 20

quam paene furvae regna Proserpinae  
et iudicantem vidimus Aeacum

sedesque discretas piorum et  
Aeoliis fidibus querentem

Sappho puellis de popularibus,  
et te sonantem plenius aureo, 25

Alcaeae, plectro dura navis,  
dura fugae mala, dura belli!

utrumque sacro digna silentio  
mirantur umbrae dicere; sed magis 30

pugnas et exactos tyrannos  
densum umeris bibit aure volgus.

quid mirum, ubi illis carminibus stupens  
demittit atras belua centiceps

aures et intorti capillis  
Eumenidum recreantur angues? 35

quin et Prometheus et Pelopis parens  
dulci laborum decipitur sono;

nec curat Orion leones  
aut timidos agitare lyncas. 40

## CARMEN XIV.

Eheu fugaces, Postume, Postume,  
labuntur anni nec pietas moram  
    rugis et instanti senectae

    afferet indomitaeque morti,—

non, si trecentis, quotquot eunt dies, 5  
amice, places illacrimabilem

    Plutona tauris, qui ter amplum  
    Geryonen Tityonque tristi

compescit unda, scilicet omnibus,  
✓ quicunque terrae munere vescimur, 10  
    enaviganda, sive reges

    sive inopes erimus coloni.

frustra cruento Marte carebimus  
fractisque rauci fluctibus Hadriae,  
frustra per autumnos nocentem 15

    corporibus metuemus Austrum :

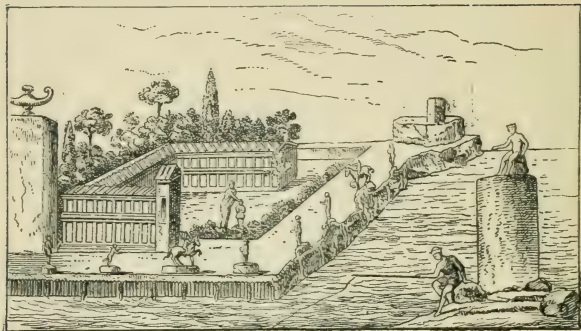
visendus ater flumine languido  
Cocytos errans et Danaï genus  
infame damnatusque longi

    Sisyphus Aeolides laboris. 20

linquenda tellus et domus et placens  
uxor, neque harum, quas colis, arborum  
    te praeter invisas cupressos  
    ulla brevem dominum sequetur.







ROMAN SEASIDE VILLA (Schreiber-Anderson).



FAUNUS (Ode 17) (Baumeister).

absumet heres Caecuba dignior  
 servata centum clavibus et mero  
 tinget pavimentum superbo,  
 pontificum potiore cenis.

25

## CARMEN XV.

Iam pauca aratro iugera regiæ  
 moles relinquent, undique latius  
 extenta visentur Lucrino  
 stagna lacu, platanusque caelebs  
 evincet ulmos; tum violaria et  
 myrtus et omnis copia narium  
 spargent olivetis odorem  
 fertilibus domino priori;  
 tum spissa ramis laurea fervidos  
 excludet ictus. non ita Romuli  
 praescriptum et intonsi Catonis  
 auspiciis veterumque norma.  
 privatus illis census erat brevis,  
 commune magnum: nulla decempedis  
 metata privatis opacam  
 porticus excipiebat Arcton,  
 nec fortuitum spernere caespitem  
 leges sinebant, oppida publico  
 sumptu iubentes et deorum  
 templa novo decorare saxo.

5

10

15

20

## CARMEN XVI.

Otium divos rogat in patenti  
prensus Aegaeo, simul atra nubes  
condidit lunam neque certa fulgent  
sidera nautis ;

otium bello furiosa Thrace, 5  
otium Medi pharetra decori,  
Grosphe, non gemmis neque purpura ve-  
nale neque auro.

non enim gazae neque consularis  
summovet lictor miseros tumultus 10  
mentis et curas laqueata circum  
tecta volantes.

vivitur parvo bene, cui paternum  
splendet in mensa tenui salinum,  
nec leves somnos timor aut cupido 15  
sordidus aufert.

quid brevi fortes iaculamur aevo  
multa ? quid terras alio calentes  
sole mutamus ? patriae quis exsul  
se quoque fugit ? 20

scandit aeratas vitiosa naves  
cura nec turmas equitum relinquit,  
ocior cervis et agente nimbos  
ocior Euro.

laetus in praesens animus quod ultra est 23  
oderit curare et amara lento  
temperet risu ; nihil est ab omni  
parte beatum.

abstulit clarum cita mors Achillem,  
longa Tithonum minuit senectus, 30  
et mihi forsan, tibi quod negarit,  
porriget hora.

te greges centum Siculaeque circum  
mugiunt vaccae, tibi tollit hinnitum  
apta quadrigis equa, te bis Afro 35  
murice tinctae

vestiunt lanae : mihi parva rura et  
spiritum Graiae tenuem Camenae  
Parca non mendax dedit et malignum  
spernere volgus. 40

## CARMEN XVII.

Cur me querellis exanimas tuis ?  
nec dis amicum est nec mihi te prius  
obire, Maecenas, mearum  
grande decus columnenque rerum.

ah te meae si partem animae rapit 5  
maturior vis, quid moror altera,  
nec carus aequae nec superstes  
integer ? ille dies utramque

ducet ruinam. non ego perfidum  
dixi sacramentum : ibimus, ibimus, 10  
    utcunque praecedes, supremum  
    carpere iter comites parati.  
me nec Chimaerae spiritus igneae  
nec, si resurgat, centimanus Gyas  
    divellet unquam : sic potenti 15  
    Iustitiae placitumque Parcis.  
seu Libra sen me Scorpios adspicit  
formidolosus, pars violentior  
    natalis horae, seu tyrannus  
    Hesperiae Capricornus undae, 20  
utrumque nostrum incredibili modo  
consentit astrum. te Iovis impio  
    tutela Saturno refulgens  
    eripuit volucrisque fati  
tardavit alas, cum populus frequens 25  
laetum theatri ter crepuit sonum :  
    me truncus illapsus cerebro  
    sustulerat, nisi Faunus ictum  
dextra levasset, Mercurialium  
custos virorum. reddere victimas 30  
    aedemque votivam memento :  
    nos humilem feriemus agnam.

## CARMEN XVIII.

Non ebur neque aureum  
    mea renidet in domo lacunar,  
non trabes Hymettiae  
    premunt columnas ultima recisas  
Africa, neque Attali 5  
    ignotus heres regiam occupavi,  
nec Laconicas mihi  
    trahunt honestae purpuras clientae :  
at fides et ingeni  
    benigna vena est, pauperemque dives 10  
me petit ; nihil supra  
    deos laccio nec potentem amicum  
largiora flagito,  
    satis beatus unicis Sabinis.  
truditur dies die, 15  
    novaeque pergunt interire lunae ;  
tu secanda marmora  
    locas sub ipsum funus et sepulcri  
immemor struis domos  
    marisque Baiis obstrepentis urges 20  
summovere litora,  
    parum locuples continente ripa.  
quid, quod usque proximos  
    revellis agri terminos et ultra

limites clientium 25  
     salis avarus? pellitur paternos  
 in sinu ferens deos  
     et uxor et vir sordidosque natos.  
 nulla certior tamen  
     rapacis Orci fine destinata 30  
 aula divitem manet  
     herum. quid ultra tendis? aequa tellus  
 pauperi recluditur  
     regumque pueris, nec satelles Orci  
 callidum Promethea 35  
     revexit auro captus. hic superbum  
 Tantalum atque Tantali  
     genus coërcet, hic levare functum  
 pauperem laboribus  
     vocatus atque non vocatus audit. 40

## CARMEN XIX.

Bacchum in remotis carmina rupibus  
 vidi docentem—credite posteri—  
     nymphasque discentes et aures  
     capripedum Satyrorum acutas.  
 euoe, recenti mens trepidat metu 5  
 plenoque Bacchi pectore turbidum  
     laetatur. euoe, parce Liber,  
     parce, gravi metuende thyrsos!





SATYRS AND MAENAD, from a bas-relief in the British Museum  
(*Ode 19*).



THE CHIMAERA: Coin of  
Sicyon (*Ode 17*).



HORNED DIONYSUS: Coin of  
Seleucus I. (*Ode 19*).



fas pervicaces est mihi Thyiadas  
vinique fontem, lactis et uberes  
cantare rivos atque truncis  
lapsa cavis iterare mella ;

10

fas et beatae coniugis additum  
stellis honorem tectaque Penthei  
disiecta non leni ruina,  
Thracis et exitium Lycurgi.

15

tu flectis amnes, tu mare barbarum,  
tu separatis uvidus in iugis  
nodo coërces viperino

Bistonidum sine fraude crines :

20

tu, cum parentis regna per arduum  
cohors Gigantum scanderet impia,  
Rhoetum retorsisti leonis

unguibus horribilique mala ;

quamquam choreis aptior et iocis  
ludoque dictus non sat idoneus  
pugnae ferebaris : sed idem  
pacis eras mediusque belli.

25

te vidit insons Cerberus aureo  
cornu decorum, leniter atterens  
caudam, et recedentis trilingui  
ore pedes tetigitque crura.

30

## CARMEN XX.

Non usitata nec tenui ferar  
penna biformis per liquidum aethera  
vates, neque in terris morabor  
longius, invidiaque maior  
urbes relinquam. non ego, pauperum 5  
sanguis parentum, non ego, quem vocas,  
dilecte Maecenas, obibo  
nec Stygia cohibebor unda.  
iam iam residunt cruribus asperae  
pelles, et album mutor in alitem 10  
superne, nascunturque leves  
per digitos umerosque plumae.  
iam Daedaleo notior Icaro  
visam gementis litora Bospori  
syrtesque Gaetulas canorus 15  
ales Hyperboreosque campos.  
me Colchus et qui dissimulat metum  
Marsae cohortis Dacus et ultimi  
noscent Geloni, me peritus  
discet Hiber Rhodanique potor. 20  
absint inani funere neniae  
luctusque turpes et querimoniae;  
compesce clamorem ac sepulcri  
mitte supervacuos honores.

## NOTES.

### ODE I.

‘Pollio, you are writing the history of the recent civil wars; quit therefore, for a while, your other pursuits, poetical oratorical and military. The subject is a stirring one; I can almost picture to myself your vivid description—the din and tumult of Pharsalia, Africa exulting in the outpouring of Roman blood, the whole world witness to our fatal dissensions. But I must break off, the theme is too serious for my sportive Muse.’

C. Asinius Pollio was like Maecenas a liberal patron of literature, and the friend both of Virgil and Horace (Sat. 1. 10. 85): Horace takes the opportunity of his commencing (v. notes) a history of the civil wars to send him this complimentary Ode into which he very cleverly introduces (ll. 9—16) allusions to Pollio’s various distinctions.

1. *ex Metello consule*] ‘from the consulship of Metellus’; Q. Caecilius Metellus Celer was consul in B.C. 60. The use of *ex* = ‘from’ or ‘after’ is very common.

2. *belli causas*] e.g. the disaster which befel Crassus at Carrhae (B.C. 53), and the death of Julia the daughter of Caesar and wife of Pompeius, which broke the last link between them (B.C. 54).

*vitia*] either ‘crimes,’ i.e. acts of cruelty, or, which is more probable, ‘faults,’ i.e. in the carrying on of the war.

*modos*] ‘phases,’ the various ways in which it was conducted.

3. *ludum Fortunae*] Fortune 'makes sport' of human life (cf. Od. 3. 29. 50, *ludum insolentem ludere pertinax*), and had especially done so in the tragic death of all three triumphvirs.

*graves principum amicitias*] This refers to the three triumphvirs, Caesar, Pompey and Crassus. '*graves*' = 'fatal,' i.e. to many a Roman.

5. *uncta cruoribus*] 'stained with streams of blood.' *cruor* (from *caro*) is always used of blood from a wound. The plural is very rare; here it seems used with reference to the various occasions on which Roman blood had been shed, e.g. at Pharsalia (48 B.C.), Thapsus (46 B.C.), Philippi (42 B.C.).

6. *periculosae plenum opus aleae*] '*opus*' is in apposition to the whole of the accusatives which have gone before, 'a task full of risk and danger.' Why Pollio's task was so difficult Horace at once explains, for the words '*et incedis...*' are really an explanation. The historian of disasters which were so recent is compared to a man who after a conflagration incautiously advances among the débris the surface of which alone has cooled, at the risk of being himself burnt, or causing the flame to burst out again.

Horace is probably thinking of lava cooled only on the surface, see Macaulay. Hist. Eng. c. 6. 'When the historian of this troubled reign (James II.) turns to Ireland, his task becomes peculiarly difficult and delicate. His steps—to borrow the fine image used on a similar occasion by a Roman poet—are on the thin crust of ashes beneath which the lava is still glowing.'

7. *tractas*] Notice the present: Pollio's work was only begun (cf. ll. 9—11), 'you are taking in hand,' v. note on l. 21.

9. *paullum*] 'for a short (time),' 'for awhile.' *paullum* is the accusative of duration from an obsolete adjective *paullus*, *tempus* being understood, but it is practically used as an adverb.

*tragoediae*] A Greek word for a Greek thing represented in Latin letters. The Romans imported 'tragedy' from Greece where it was a native development, and they also imported its name (*τραγωδία*) at the same time, as was also the case with comedy (*κωμῳδία*, *comoedia*). The derivation of *τραγωδία* is generally supposed to be *τράγος* and *ᾠδή* = 'the song of the goat,' because a goat was the prize at the Bacchic festivals at which the first rude 'tragedies' were sung or performed.

Virgil also (Ecl. 8. 10) alludes to Pollio's tragedies as '*sola Sophocleo tua carmina digna cothurno*,' 'thy poems alone worthy of the buskin (i.e. tragic dignity) of Sophocles.'

11. *ordinaris*] = *ordinaveris*, 'shall have set in order,' i.e. duly arranged in your history, cf. St Luke i. 1, 'Forasmuch as many have taken in hand to set forth in order (*ἀνατάξασθαι*) a declaration of those things....'

*grande...cothurno*] 'thou shalt resume thy glorious task on the Cecropian buskin,' i.e. you shall resume the writing of those tragedies which are worthy of the dignity of the Athenian stage. '*Cecropio*,' i.e. Athenian; Cecrops was a mythical king of Athens where all the great Greek tragedies were produced. '*cothurno*': the tragic actors wore high-heeled buskins, like modern ladies, to add to their height and dignity; comic actors wore the low *soccus* or slipper.

13. *insigne praesidium*] In apposition to '*Pollio*' = 'O thou illustrious defence.' '*maestis reis*' alludes to Pollio's skill in forensic eloquence, or, as we might say, 'at the bar'; '*consulenti curiae*' to his success as a speaker in the senate, as a parliamentary orator—a very different style of eloquence. '*consulenti*' = 'deliberating' not 'consulting you,' as it would be absurd to speak of a great body consulting one of its members however distinguished.

16. *Delmatico triumpho*] In B.C. 39 he had obtained a triumph for defeating the Parthini, an Illyrian people on the borders of Dalmatia.

17. *iam nunc...*] Here Horace suddenly represents himself as reading Pollio's history, in which he knows beforehand events will be so vividly and dramatically portrayed that the reader will imagine himself to be actually seeing and hearing that which is described.

18. *perstringis aures*] *Stringere* (connected with *σπράγνυνω* and 'strangle') means (1) to squeeze tight, (2) to graze or scrape the surface or edge of anything, the two notions being perhaps connected thus: when you draw anything like a bough through a narrow aperture where it is 'squeezed tight,' the effect is to 'strip' or 'scrape' it, cf. *stringere remos* = to strip boughs of their leaves and make them into oars. *praestringere aciem* is used of the effect of a flash of light which passes quickly over the surface of the eye and dazzles it. So here '*perstringere aures*' seems used of a loud harsh sound which scrapes or grates upon the ear dulling and deafening it.



[*litui...cornuum*] See Vocab. '*litui strepunt*' = 'the clarions bray.'

19. *iam fulgor...vultus*] 'now the flash of arms scares in (or into) flight the horses and the faces of the horsemen.'

*fugaces* is no doubt proleptic; the sudden flash of weapons in front of them frightens the horses so that they take to flight. Cf. Job xxxix. 22, 23, of the horse,

'He mocketh at fear and is not affrighted;  
Neither *turneth he back* from the sword.  
The quiver rattleth against him,  
The *glittering* spear and the shield.'

20. *equos equitumque*] Notice the effect of assonance: so in English 'warrior and war-horse,' and Tennyson, *Charge of the Light Brigade*, 'While *horse* and *hero* fell.'

*equitum vultus*] The commentators explain this by reference to a story (Plut. *Caes.* 45), that at the battle of Pharsalia, which Horace is thinking of, Caesar ordered his soldiers to strike at the *faces* of the young Roman nobles who formed the cavalry and that they fearful for their beauty turned and fled. The phrase needs no such learned and unnatural explanation. Horace says not 'horsemen,' but 'faces of horsemen,' because he wishes to bring vividly before our minds the one point which remained most clearly stamped on his recollection in the similar rout at Philippi, the pale panic-struck faces of men flying for their lives: it is a brilliant dramatic touch, not a recondite allusion to an obscure story.

21. *audire magnos...*] '*audire*' which governs both '*duces*' and '*cuncta subacta*' can by itself mean either 'to hear' or to 'hear of'; with '*cuncta subacta*' it can only mean the latter, and there is consequently a strong presumption that it is to be taken in the same way with '*duces*.' 'I seem to hear of mighty generals begrimed with the glorious dust of battle and of a whole world &c.' i.e. I seem in imagination already to hear the reading or recitation of your history of these events. Now-a-days we should expect 'already I seem to be *reading* your description ...,' but it is to be borne in mind that, before the invention of printing, public reading or recitation was one of the best possible methods of making known a new work (cf. the story of Thucydides hearing Herodotus recite his history at Olympia).

23. *cuncta terrarum*] 'all things in the world'—a variety of the possessive genitive. The construction must not be confounded with our inaccurate phrase 'all of,' or 'the whole of,' in which a partitive genitive is used even where an entire thing is referred to.



24. *atrocem animum Catonis*] 'Cato's stubborn soul.'  
Cf. Od. 1. 12. 36, *Catonis nobile letum*.

25. *Iuno...*] The transition is natural and easy from the death of Cato to the thought how amply Carthage and Jugurtha had been avenged for all they had suffered at the hands of Rome by the sight of Roman carnage. Juno was the tutelary deity of Carthage, cf. Virg. Aen. 1. 15,

*Quam (i.e. Carthage) Iuno fertur terris magis omnibus unam  
Posthabita coluisse Samo; hic illius arma,  
Hic currus fuit,.....*

The construction is *Iuno* (1st subject) *et deorum quisquis...tellure* (pronominal clause serving as a 2nd subject) *rettulit* (main verb, in the singular though there are two subjects coupled by *et*, a construction of which Horace is very fond) *victorum nepotes* (direct object of *rettulit*) *inferias* (in apposition to *nepotes* = as an offering at his tomb) *Iugurthae* (dative of remoter object).

26. *cesserat*] The gods were supposed to quit doomed cities. Cf. Virg. Aen. 2. 351, *excessere omnes adytis arisque relictis | Di*, and the account of Josephus (Bell. Iud. 6. 5. 3) that immediately before the capture of Jerusalem by Titus the gates of the Temple had burst open of themselves, and that a voice more than human had been heard exclaiming 'Let us go hence' (*μεταβαλινωμεν ἐντεῦθεν*), a story also referred to by Tac. Hist. 5. 13, *audita maior humana vox, Excedere Deos*.

Carthage was sacked by P. Scipio Africanus Minor B.C. 146.

*impotens*] in its simple meaning 'powerless' i.e. to save.

29. *pinguior*] 'fatter' i.e. more fertile than it was before. For the phrase cf. Aesch. Persae 806, where the Persians who fell at Plataea are spoken of as *φίλον πίασμα* (a fattening) *Βοιωτῶν χθονί*, and Virg. Georg. 1. 491, *bis sanguine nostro | Emathiam et latos Haemi pinguescere campos*.

30. *sepulcris*] with '*testatur*,' 'bears witness by its tombs.'

*impia proelia*] *pius* expresses the regard due by a child to a parent (cf. *pius Aeneas*), then that due from one relative to another, from one citizen to another. Hence civil wars were strictly *impia*, 'unhallowed,' a violation of the law of nature.

31. *Medis*] put with an inaccuracy very common (cf. 2. 17) in the Roman poets for the Parthians who at this time inhabited the country which the Medes or Persians had once occupied, and who as the implacable foes of Rome would naturally rejoice to hear 'the din of the downfall of Italy.'

34. **Daunia**] Daunus was a legendary king of Apulia, but the adjective is applied to the whole of Italy.

35. **non...nostro**] Notice the sound of these lines and the powerful effect produced by the repetition of the vowel *o*, and the combination '*or*.' The peculiar rhythm of l. 36 adds to the effect. The word *nostro* is emphatic.

37. **ne...retractes**] = 'lest you resume.'

**iocis**] i.e. such light themes as e.g. Ode 4.

38. **Ceae munera neniae**] 'a task which belongs to the Cean dirge.'

40. **leviore plectro**] 'with lighter quill,' i.e. in a style and on a subject that shall be less grave. The opposite phrase is *graviore plectro*, Ovid Met. 10. 150, or *maiore plectro*, Od. 4. 2. 33; *plectrum* (πλήκτρον) is 'the striking thing' from πλῆσσω.

## ODE II.

'Gold, Crispus, lacks lustre unless it be used wisely and well; so used it can confer even lasting renown, as it shall do on Procleius. To hold the desires in subjection is to possess a wider empire than if you were lord of Africa and Europe. The very tendency to avarice must be eradicated, for, like dropsy, it grows by being indulged. True wisdom denies the name of happy to the greedy tyrant, and hails him alone a king who casts not even a lingering look on piles of gold.'

1. **nullus**] Horace wishes to say that as gold has no lustre when still in the mine, so Crispus can see no charm in wealth unless it is used.

**avaris**] The earth guards its wealth like a miser. The epithet is added as leading up to the attack on avarice which follows.

2. **inimice nisi**] These words go together. Grammatically they might go with *nullus color est*, but they would give no sense.

**lamnae**] *lamina* is any thin piece of metal; the word is here used contemptuously for precious metal in a useless un-

interesting shape, a mere piece of silver or gold. *lamna* is shortened or syncopated for *lamina*, cf. *puertia* for *pueritia*, and *surpuerat* for *surripuerat*.

3. *nisi...usu*] This phrase has two meanings, one literal, the other metaphorical: (1) all metals become dull by disuse, and bright by use; (2) wealth has no brilliancy unless employed.

5. *extento aevo*] does not mean 'through long ages' but 'his span of life being extended beyond the grave,' i.e. *Proculius* by his noble deed shall win an immortality of fame, a life beyond life, as is made clear in ll. 7, 8. *aevum* is the Gk. *αἰών* (*αἰῶν*), connected with *ἀέλ*.

6. *notus animi*] *animi* is a simple gen. of quality; *Proculius*, *vir animi paterni* is excellent Latin, and Horace puts *Proculius notus animi paterni* as a short form of expression, meaning 'P. illustrious (as being a man) of fatherly affection....'

7. *metuente solvi*] 'on pinions that dread to flag,' or, 'droop.' For the construction cf. Virg. G. 1. 246, *Arctos Oceani metuentes aequare tingi*. *solvi* (like *λύεσθαι*) is used of that relaxation of nerve tension which is produced by any cause such as fatigue, sleep, cold, &c. Cf. Virg. Aen. 12. 951, *solvuntur frigore membra*.

9. *latius regnes...*] Note the indefinite use of the 2nd person singular, 'thou' meaning 'any one.' *spiritus* is here used, like the Gk. *θυμός* from *θύω* to breathe or blow fiercely (cf. 'typhoon'), for the fierce passionate part of our nature.

10. *quam...uni*] 'than if you were to unite (under your empire) Libya with distant Gades and either Carthaginian were to acknowledge your single sway.' The second clause illustrates and amplifies the first, '*iungas*' being explained by '*serviat uni*,' and '*uterque Poenus*' repeating the idea of Libya and Gades in a new form, referring to the Carthaginian settlements on either side of the straits, in Africa and Spain.

*remotis*] refers to the popular belief that the pillars of Hercules (τέρμινες Ἀτλαντικοί Eur. Hipp. 3) were the limits of the world.

13. *crescit indulgens sibi*] 'grows worse by indulging itself,' i.e. by indulging the thirst which accompanies it. 'The patient must abstain as much as possible from all drink.' Buchan.

15. *aquosus...*] 'the watery faintness from the pale frame.' Faintness and torpor accompany dropsy, and '*albus*' describes the pale flabby appearance of the patient.

18. *dissidens...*] 'virtue disagreeing with the mob separates from the ranks of the happy and teaches the people not to use words wrongly.' '*Virtus*' here stands for the opinion of all those who are wise and virtuous. In his use of '*beatus*' Horace has in mind not only its strict sense of 'happy' but its popular use as = 'wealthy'; curiously enough the English word 'wealth,' which originally meant 'general well-being' (as in the Litany 'in all time of our wealth'), has been confined to the special sense of well-being as regards worldly goods and gear.

*plebi...populum*] *plebs* from *pleo* (cf. *complere*, *plenus*) originally meant those who having no civic principles merely served to fill up the state: *populus* on the other hand comprises all members of the state. Here there seems little distinction between the words.

19. *falsis vocibus*] To call a rich man '*beatus*' was a misuse of the word. It was a similar misuse when the Greeks called the richer citizens *οἱ ἀριστοί*, 'the best.' Cf. Thuc. 3. 82.

21. *regnum deferens...uni...quisquis*] 'by conferring empire on him and him alone whosoever...'

*diadema*] The Romans had abolished kings, and consequently had no native word for a 'crown' (*corona* = a wreath), and had to borrow the foreign *διάδημα*.

22. *propriam*] Like '*tutum*' = 'sure,' 'abiding.' *proprius* is much stronger than *suus* and expresses that which is a permanent possession and not merely hired, borrowed, or held for a season. Horace wishes to express that the reward of virtue is a crown 'that fadeth not away.'

23. *quisquis...acervos*] 'whosoever views huge heaps of treasure (and passes by) without one backward glance.'

### ODE III.

'Cultivate, Delliuss, a calm and equable frame of mind, neither unduly elated in prosperity nor depressed in adversity. Enjoy the gifts of nature and of wealth: enjoy them, for all must soon be left behind: rich and poor alike we are hastening towards one common end, the bourne from which no traveller returns (*aeternum exilium*).'

The Ode is a poetical expression of the Epicurean doctrine 'Live while you live,' deeply touched with its profound sadness, the key-note of the whole being struck in the emphatic '*moriture*' of l. 4. Compare Eccl. xi. 7, 8, 'Truly the light is sweet, and a pleasant thing it is for the eyes to behold the sun: but if a man live many years and rejoice in them all; yet let him remember the days of darkness; for they shall be many. All that cometh is vanity.'

1. *rebus in arduis*] 'when life's path is steep,' Wickham.

2. *non secus*] 'and equally so.'

3. *insolenti*] 'unusual,' and so 'excessive,' 'extravagant': the epithet is emphatic; it is not all gaiety, but extravagant gaiety that is to be chastened by the thought of death.

4. *moriture*] The adj. in this striking position gives the reason for the advice that has been given. Cf. Od. 1. 28. 4—6,

*nec quidquam tibi prodest  
aerias tentasse domos animoque rotundum  
percurrisse polum morituro.*

5. *seu...seu...*] These clauses go strictly with *moriture*, 'since you must die all the same, whether...or...'

6. *in remoto gramine*] 'on some retired lawn.'

8. *interiore nota Falerni*] 'with an inner brand of Falernian.' '*interiore*' because the oldest wine would be in the farthest corners of the cellar. '*nota*' because the *amphorae* were branded with the names of the consuls of the year. Falernian, from the *Falernus ager* in Campania, was a noted vintage. Cf. 6. 19 and 11. 19.

9. *quo...quid*] 'to what purpose else...why...?' i.e. if we are not to enjoy them, why is nature so lavish of her beauties?

10. *consociare amant*] Notice Horace's favourite construction of an infinitive even after verbs which do not usually take one; cf. too, immediately below, '*laborat trepidare*': the use here is analogous to the use of the infinitive after such verbs as *soleo*, and some editors take '*amant*' as = *φιλοῦσι*, 'are wont to,' but this is an unnecessary weakening of the expression, 'love to intertwine a hospitable shade.'



11. *obliquo*] The channel winds and twists, and so the water in its eagerness to escape (*fugax*) has to hurry and bustle and struggle (*laborat trepidare*) to make its way at all. The six words *obliquo.....rivo* are a perfect specimen of Horace's power of concise, clear and accurate word-painting. For *trepido* see n. on 4. 23.

13. *nimum breves...*] 'the too short-lived flowers of the lovely rose.' For *breves* cf. Od. 1. 36. 16, *breve lilium*. Notice the pathos of the epithet thus introduced in an Ode on the short life of man. Cf.

'Gather ye rose-buds while ye may;  
Old Time is still a flying;  
And this same flower that smiles to-day,  
To-morrow will be dying.'

15. *res*] 'circumstances,' 'fortune.'

*sorum fila*] The Fates are represented as three sisters, Clotho (the spinner), Lachesis and Atropos, who sit and spin the thread of each human life: when they sever the thread the man dies. Cf. Milton, *Lycidas* 75,

'Comes the blind Fury with the abhorred shears  
And slits the thin-spun life.'

17. *cedes coemptis saltibus*] 'you add farm to farm but will quit them.' It is impossible to express the force of '*coemptis*' except by paraphrase. '*saltus*' are glades or stretches of pasture surrounded by woods and hills such as covered Calabria and Lucania.

*domo*] *domus* is used specially of a town mansion, *villa* of a country seat.

18. *flavus*] the stock epithet for the Tiber, cf. Od. 1. 2. 13, *flavum Tiberim*. It was so called because of the quantity of sand it carries down.

*lavit*] Horace does not use the form *lavare* in the Odes.

21. *divesne...*] The construction is *nil interest divesne (sis).....an...moreris*—'it makes no difference whether you are rich or.....lodge under the canopy of heaven,' and then in apposition to '*dives*' and '*pauper*,' and reserved till last for emphasis '*victima...Orci*'—'seeing that you are a victim of the unpitiful grave.'

I have inserted the words 'seeing that you are' before 'victim' in translation for the sake of clearness, though to insert

explanatory words is generally a sign of mistranslation ; but in constructions like the present, Latin suffers from not possessing a present participle of the verb 'to be,' and is compelled to make clear the way a word is to be taken by assigning it a very marked position, as here : in English it is impossible to do so naturally. In Greek after *victima* we should have  $\omega\upsilon$  or  $\omega\upsilon\mu\omega\varsigma$ .

23. *sub divo*] *divus* or *dius* is an adj. obsolete except in this phrase and derived from a Sanskrit root *div* (whence *divus*, *dies*, *Zeûs*,  $\Delta\iota\acute{o}s$  or  $\Delta\iota\phi\acute{o}s$ , &c.), which indicates 'brightness.'

*moreris*] *commorari* is the more usual word for staying in a place for a time, e.g. at an inn, but I think *morari* is here used in a similar sense: life is represented as a merely temporary sojourn.

25. *cogimur*] *cōgo*, from *coago* = 'to drive together.' Horace has probably the same idea in his mind as in Od. 1. 24. 18 (*nigro compulerit gregi*) of the dead being collected like a flock of sheep.

26. *versatur sors exitura*] The ancient method of drawing lots was by writing the names on pebbles, which were then cast into an urn which was shaken about (*versatur*) until one lot leapt out (*exire*). Hence in Gk.  $\pi\acute{\alpha}\lambda\omicron\varsigma$  (a lot), from  $\pi\acute{\alpha}\lambda\lambda\omega$  'to shake.'

*serius ocius*] 'sooner or later.'

28. *cumbae*] i.e. the well-known bark of Charon, described in Virg. Aen. 6. 410—415, and cf. Prop. 3. 18. 24, *scandenda est torvi publica cumba senis*.

#### ODE IV.

'Lest you be ashamed, Xanthias, of being in love with a slave-girl, let me tell you many a great hero has done the same,—Achilles, Ajax. Agamemnon. And then who knows but your auburn-haired Phyllis may have been a princess once? Be sure there was nothing disreputable about the mother of such a paragon, such a ——— nay, you may let me praise her without suspicion ; I am close on forty.'

The Ode is of course satirical throughout, and the style mock-heroic; Xanthias Phocæus is a name invented for the occasion, and, as he usually does in such cases, Horace selects a Greek name (Φωκεύς=inhabitant of Phocis), cf. Od. 5. 20, *Cnidiusve Gyges*, and Od. 3. 12. 6, *Liparaei nitor Hebri*.

1. *sit pudori*] Cf. the phrases *esse honori, dedecori, voluptati*, &c. "It expresses a purpose (Dat. *Propositi*) in constructions which generally form the Complement of a Copulative Sentence," Public School Gram. § 129.

2. *Xanthia*] *Ξανθία*, voc. 1st Decl.

*insolentem*] 'arrogant though he was. For the character of Achilles cf. Hor. A. P. 122,

*'Impiger, iracundus, inexorabilis, acer  
Iura neget sibi nata, nihil non arroget armis.'*

Achilles withdrew from the Greek army before Troy in anger because the captive Brisēis was assigned to Agamemnon and not to himself.

5. *movit Aiacem...*] Notice Horace's favourite method of connecting two stanzas by the repetition of an emphatic word near the end of one at the beginning of the next.

*Telamone natum*] The words are added to distinguish him from the other Ajax, the son of Oileus.

6. *cativæ dominum*] These words, which are opposed to one another in sense, are brought closely together in order to make the contrast more vivid.

*Tecmessæ*] *Τέκμησσα*. "Before *gm, gn*, a vowel seems always to have become long by nature, as *tēgmen, āgnus*. In genuine Latin words not compounded the other mutes do not precede *m, n*. Thus the older writers, such as Plautus, wrote *dracūma* (*δραχμή*),...*cucīnus* (*κύκνος*)...*Tecūmessa*. The learned poets, copying the Greeks, did not object to *cynus, Tēcnessa*, &c." Public School Lat. Gram. § 218.

7. *arsit...virgine rapta*] *ardere*, 'to burn,' 'glow' (i.e. with the fire of love), is used here with an instrumental ablative of that which kindles the fire. It is intransitive and to be carefully distinguished from *urere*, 'to burn,' which is active. Translate 'was fired with love for a captive maiden.' The maiden was Cassandra daughter of Priam king of Troy.



9. *barbarae...*] This stanza amplifies the idea of '*medio in triumpho*,' and by dwelling on the details of Agamemnon's victory brings out more forcibly the contrast with his own subjugation by one of his own prisoners. The word *βάρβαρος* was applied by the Greeks to all foreigners: it is an imitative word signifying a person who *jabbers* or talks what is unintelligible, and originally only signified 'not Greek,' but subsequently, as the Greeks began to surpass their neighbours in civilisation, the secondary sense of 'uncivilised' which we attach to our word 'barbarous' began to accompany it.

10. *Thessalo victore*] abl. abs. The 'conqueror' is Achilles who led the Myrmidōnes from Thessaly.

*ademptus Hector*] 'the loss of Hector.' The Latin idiom has a considerable dislike to verbal nouns, and substitutes for a verbal noun followed by a genitive (e.g. *ademptio Hectoris*), a simple noun and a past participle passive in apposition (e.g. *ademptus Hector*). Cf. the phrase *ab Urbe condita*, 'from the foundation of the city,' *ante Christum natum*, 'before the birth of Christ,' and Livy, 21. 1. § 4, *angebant ingentis spiritus virum Sicilia Sardiniaque amissae*, 'the loss of Sicily and Sardinia.'

In *ademptus* from *adimo*, the *p* is added between *m* and *t*, to make the word more easy of pronunciation. It is almost impossible to pronounce *ademptus* several times without slipping in a *p* sound. Cf. *sumo* *sum-p-tum*, *como* *com-p-tum*.

11. *fessis*] After a ten years' struggle.

*leviora tolli*] Lit. 'lighter to be destroyed,' i.e. 'an easier prey.' *tollī*: Horace is fond of this epexegetic or complementary infinitive after adjectives. It is very common in Greek, e.g. *δεινὸς τλῆναι*. Its use is to limit or determine the exact sense of the adjective; a thing may be 'easy' in many ways, 'easy to knock down,' 'easy to set up,' but when the infinitive is added what was deficient in the adjective is *completed*, a full explanation (*ἐπεξήγησις*) is given.

12. *Pergama Grai*s] V. note on l. 6. *Πέργαμος* in the sing. is feminine, in the plural *Πέργαμα* neuter. Such nouns are called Heteroclite from having a second form of declension (*ἐτέρα κλίσις*).

13. *nescias an*] Transl. 'you could not be sure (if you were to examine the question), Xanthias, whether the noble parents of your golden-haired Phyllis do not lend a lustre to their son-in-law.'

It is a more delicate way of saying 'you do not know (*nescis an*) whether her parents are not an honour to you.'

The irony is made more subtle by putting the subjunctive *nescias* which implies a suppressed protasis such as *si quaeras*.

15. *genus*] nom. case, supply *est*. '*iniquos*' from its position is emphatic and goes strictly with '*maeret*,' 'she mourns the cruelty of her household gods.'

*penates*] The gods of the stores (*penus*), which were naturally kept in the inmost part of the house; cf. the words *penthalia*, *penitus*, *penetro*.

17. *crede non illam*] Much stronger and more pointed than *ne crede illam*. 'Be sure that she at any rate has not been wooed by you from among the base rabble.' The *non* is placed immediately before *illam* to show that however possible such a supposition might have been in an ordinary case, in *her* case it is absolutely inadmissible. Notice the effect of *illam* and *tibi* in juxtaposition.

*scelesta*] Doubtless Xanthias belonged to the ranks of those gilded youths who concisely designate all the rest of the world (*plebs* = 'those who merely fill up') as 'cads' (*scelesti*). His own phrase is ironically turned upon himself. For the application of epithets implying moral qualities to various classes of society cf. such words as *οἱ ἀριστοί*, *optimates*, aristocracy, *οἱ φαῦλοι*, *οἱ κακοί*, &c. Cf. 2. 19, and note.

21. *teretesque suras*] 'shapely ankles. *teres*, from *tero*, Gk. *τρίβω*, 'to rub, polish, finish,' denotes, says Munro (Lucr. 1. 35), 'that the thing to which it is joined is of the proper shape,' e.g. *cervix teres*; *tunica teres* = a tunic of even fineness; *oratio teres* = a style of speaking that is polished and finished.

22. *integer*] from *in* and *tango* (*tetigi*), indicates that which is free from all taint or blemish, or which is complete and whole. 'I praise, myself heart-whole...'

*fuge suspicari*] The complementary or prolative infinitive (see Pub. Sch. Lat. Gram. § 142)—'avoid suspecting one whose age has been only too eager to conclude its eighth lustre.' See n. on l. 11, '*leviora tolli*.'

23. *octavum claudere lustrum*] Horace was born Dec. 8, B.C. 65. *lustrum* (from *luo*) means the expiatory sacrifice performed by the censors at the end of every fifth year after

taking the census; hence *lustrum* is put for 'a space of five years.' The technical phrase *condere lustrum* which was used of the censors is judiciously varied by Horace.

trepidavit] A favourite word with Horace, used 3. 12, of a stream hurrying down its bed. It expresses eager, excited, quivering (cf. *tremo*) motion. Verbs expressive of eager desire naturally take an infinitive after them, cf. *fuge* = 'be eager to avoid.' Cf. too, 11. 4.

The exact value of the two concluding lines in fixing the date of the Ode, of which the commentators make much, I leave the judicious reader to determine, but cf. Dickens, Sketches by Boz, 'Mr Augustus Minns was a bachelor of about forty as he said—of about eight and forty as his friends said.'

## ODE V.

'Lalage is too young yet for the trials and troubles of love: her delight is still in childish frolics. Why covet the unripe grape? Wait awhile and she will seek you of herself, and be dearer to you than ever was Pholoë, or Chloris, or Gyges.'

1. *ferre iugum valet*] The nom. to *valet* is *Lalage*, or *iuvēna* to be extracted from *iuvēnae* in l. 6. The application of the term *iuvēna* to a young girl, though frequent in ancient poetry, is not in accord with modern taste. The metaphor is kept up throughout the first eight lines, and is repeated in ll. 15, 16. Cf. *δάμαλις* and *πόρτις* in Gk.

2. *munia comparis aequare*] 'match the labours of a mate or yoke-fellow,' i. e. draw even with one in the plough.

5. *circa est*] lit. 'is around' = 'is occupied with.' *εἶναι περὶ τι* is very common in Gk. = 'to be engaged about anything.'

6. *nunc...nunc*] 'at one time.....at another.'

8. *sallito*] from *salix* = 'a willow, or osier-bed.' '*prae-gestientis*' is a very strong word; *gestire* (from *gestus*) 'to use passionate gestures' is in itself a very emphatic word for 'desiring,' and *prae* in the sense of 'exceedingly' makes it more

so. Horace wishes to express how she is given up heart and soul to her gambols without one thought of love or anything else.

10. iam...colore] 'soon shall you see (*tibi*) many-coloured autumn, re-tinging (lit. marking differently) the now pale clusters with a purple hue.' '*lividus*' is the colour of flesh that has been bruised, or of people who are bilious. '*varius*' probably refers to the fact that all fruits begin to change colour in autumn: from its position between *distinguet* and *colore* it is probably meant to be taken with both.

13. currit...aetas] 'her time of life, now so wild, hastens along.' '*ferox*' keeps up the metaphor of '*nondum subacta cer-vice*'; she is still too young to be broken in, wild, untamed.

14. dempserit, apponet] The bodily frame naturally increases in strength up to a certain age (say forty or forty-five in a healthy man), after which strength and activity gradually decrease. Hence it is very common to speak of the years up to this period as 'gained' or 'added' (*appondere*), and those which follow as 'lost' or 'subtracted' (*demere*). Cf. A. P. 175,

*multa ferunt anni venientes commoda secum,  
multa recedentes adimunt.*

Horace says that the lover (who is possibly himself, and at any rate not young) must consider that each year that passes, though a loss to himself, yet brings ample compensation in the additional charms it confers on Lalage.

15. proterva fronte] Lalage is again spoken of as a '*iu-venca*.'

17. dilecta...] The construction is *dilecta* (*a te, tantum quantum non Pholoë fugax* (*dilecta fuit*), 'beloved as much as was never coquettish Pholoë.'

19. ut pura.....mari] 'as the cloudless moon is reflected in the nightly ocean.'

22. mire...vultu] 'the difference (i.e. between Gyges and a girl) hard to detect by reason of his flowing locks and half-girlish face would marvellously deceive even shrewd strangers.' '*discrimen*' = 'that which makes a distinction,' from *dis* and *cerno*, 'to distinguish' (cf. Gk. *κρίνω*); hence the word is frequently used for 'a critical moment'—a moment which makes all the difference as to the result.

## ODE VI.

'You, Septimius, would, I know, go to the end of the world with me if it were necessary; my prayer however is that we may spend the close of our life together at Tibur, or, failing that, at genial Tarentum. That is my favourite spot; there amid poetry and friendship (cf. note on *vatis amici*) shall life's weary journey end, and your hot tears bedew my funeral urn.'

This Ode was probably written when Augustus was in Spain (cf. allusion to Cantabri) either during severe illness or under the strong expectation of an early death. Horace says that if he could look forward to old age he would prefer no place to Tibur, but hints that he will not live long, in the words *si prohibent* (not *prohibeant* or *prohibebunt*).

Septimius is very possibly the same man to whom Horace gave a letter of introduction to Tiberius, v. Epist. 1. 9.

1. Gades] For Cadiz put for the extremity of the universe cf. 2. 11, *remotis Gadibus* and note. So Pind. Nem. 4. 69, Γαδελῶν τὸ πρὸς ζόφον οὐ πέρατον, 'what lies beyond Gades towards the darkness cannot be traversed.' The Atlantic was totally unexplored and unknown to the ancients, as indeed it remained up to the time of Columbus. (He sailed for America, Aug. 3, 1492.) Of some islands off the W. coast of Africa they did indeed know, but they were only known as the 'Islands of the Blessed,' 'of the Hesperides,' or by other equally mythical names.

aditure] 'thou who wouldest go,' i.e. should necessity arise. Usually the two phrases 'you will go,' and 'you are willing to go,' have a very different sense, but in this use of the future participle both senses seem to be combined.

2. iuga ferre] A metaphor from breaking in oxen, but which also refers to the custom of making a conquered enemy 'pass under the yoke' (*sub iugum mittere*).

3. barbaras Syrtes] The epithet alludes partly to the barbarous character of the inhabitants, partly to the dangerous character of the coast itself. Cf. Od. 1. 22. 5, *Syrtes aestuosas*.



5. **Argeo colono]** *Argēo* is a representation of Ἀργεῖο in Latin letters, long 'e' answering to 'εῦ.' Tiburtus, son of Catilus, is said to have come with Evander from Greece. '*colono*' is what Kennedy calls a 'Recipient Dative, instead of an Ablative of the Agent,' but it is only used after the past part. pass. or after gerundives. Cf. below '*Laconi Phalantho*.'

7. **sit modus...]** Martin gives the general sense:

'O may it be the final bourne  
To one with war and travel worn.'

The genitives go both with '*modus*' (= 'a limit') and with '*lassus*,' for which latter cf. Virg. Aen. 1. 178, *fessi rerum*, the gen. seeming to be dependent on the sense of 'having had enough of' which the word contains; it is an extension of the use of the Partitive Genitive.

10. **pellitis ovibus Galaesi]** The Galaesus was a river near Tarentum: its rich pastures supported a choice breed of sheep, whose wool was so valuable that they were 'covered with skins' (*pellitae*) to protect it from injury.

11. **regnata Phalantho]** 'ruled over by Phalanthus.' *regnare* = 'to reign,' an intransitive verb, ought not to have a passive, but for convenience sake (and probably to avoid the ambiguous participle of *rego*, '*rectus*') the past part. is allowed to be used passively. Cf. Virg. Aen. 6. 794, *regnata Saturno*.

13. **ille...ille (l. 21)...ibi (l. 22)]** These are the guiding words to be carefully noticed.

14. **angulus terrarum]** 'corner of the world.' '*terrarum*' is used in exactly the same manner as in the phrase *orbis terrarum*. By the word '*angulus*' Horace does not so much wish to imply that Tarentum was in a 'corner of the world' as that it was a snug nook for retirement. The last syllable in '*ridet*' is lengthened because the accent of the verse falls on it. Cf. 13. 16 *timēt aliunde*. '*ridet mihi*,' lit. 'smiles to me,' = takes my fancy.

**non Hymetto mella decedunt]** 'the honey does not give way before *that* of Hymettus.' Neither Latin nor Greek have a use of the pronoun similar to the word 'that' in the above sentence: they are therefore obliged either to say 'the honey does not give way before *the* honey of Hymettus,' or to take a short cut (*compendium*, whence the phrase '*comparatio compendiarum*' applied to this idiom) and avoid such round-about method by saying 'honey does not give way before Hymettus.' So below '*baca Venafro*' and Hom. Il. 17. 51, *κομὰ Χαρίτεσσιν*

ῥμοῖαι 'locks like those of the Graces.' Cf. also 14. 28, *mero... pontificum potiore cenis*.

15. *decedere* is used of one who quits the footpath to make way for another, hence = 'to yield to.' Probably however here, considering the use of the word '*certat*' immediately after, the notion is rather of a vanquished competitor quitting the arena.

16. *baca*] 'the berry,' *par excellence*, i.e. the berry of the olive.

18. *Iuppiter*] i.e. the god of the atmosphere. *Iuppiter* = *Diu-pater*, 'the father of brightness,' i.e. of the sky, *Diu* being from the Sanskrit root *div* (whence *divus*, *dies*, *Zeus*, *Διὸς* or *Διφός* &c.) which indicates brightness. Cf. too *Diespiter*, *Od.* 1. 34. 5 and *Od.* 3. 2. 29.

21. *te mecum*] The two words are side by side, even as the two friends were to be.

*et beatae arces*] These words complete and specialize the words '*ille locus*': *arces* refers to the hilly character of the district and *beatae* to its fertility.

22. *calentem*] i.e. when the ashes were being removed from the pyre to the urn. It was customary to sprinkle them with perfumes and wine: the poet naturally prefers 'the homage of a tear.' Notice '*tu*' emphatic.

23. *debita*] not 'due by custom,' for custom ordained the sprinkling with perfumes, but 'due to our friendship.'

24. *vatis amici*] These words are both emphatic and refer to Horace's long friendship with Septimius, a friendship made the more sacred by their love of poetry.

## ODE VII.

'Pompeius, with whom I once saw service under Brutus, with whom I have often joined in revelry, who has thus restored you to your civil rights? How I remember being in the rout of Philippi with you, when I ran away so ingloriously and Mercury spirited me away safe home, while you were sucked back into the tempest and tumult of the war! Come, offer a sacrifice to Juppiter for your return, and then we will hold a reckless revel beneath the laurels here. On such a day I should scorn to be sober.'

1. *saepe*] i.e. during the two years before the battle of Philippi (42 B.C.).

*tempus in ultimum deducte*] 'led down into uttermost peril.' There seems a play on words in *deducte...duce*. '*tempus*' here means 'a special' or 'critical period of time'; the notion of 'peril' attaches to it from the adjective '*ultimum*,' which implies danger. Cf. Cic. Phil. 5. 17. 46, *tempore summo reipublicae* = 'at an extreme crisis of the commonwealth.'

3. *redonavit Quiritem*] 'given thee back a full citizen.' After Philippi a large proportion of the republican party were pardoned by Octavian, Horace among them: Pompeius, however, seems still to have remained in arms with the relics of the beaten faction; possibly he joined his namesake, Sex. Pompeius, whose piratical career only ended in B.C. 35. Anyhow he had only just been amnestied.

*Quiris* signifies a Roman citizen in full possession of his civil rights, or, according to the legal phrase, *capite non deminutus*. Hence in public documents the phrase, *populus Romanus Quiritium*, and among the jurists, *ius Quiritium*. The word was only applied to Roman citizens in a civil capacity, never to soldiers; hence the point of Caesar's beginning a speech to the mutinous 10th legion with the word *Quirites*.

5. *sodalium*] used of 'comrades in enjoyment' in connection with the lines which follow.

6. *morantem...fregi*] 'I have often with (the aid of) wine defeated a wearisome day.'

Wickham explains '*fregi*' of 'breaking the continuity of business hours,' comparing Od. 1. 1. 2, *partem solido demere de die*, but the interpretation seems forced and gives no sense to '*morantem*.' Orelli simply says '*fregi, breviorē reddidi*,' which lacks clearness. *Frangere*, however, is very common in the sense of 'to crush,' 'defeat,' 'break the back of,' and so taken it gives admirable sense: the day threatened to be dull, wearisome and tedious, but Horace had a remedy quite strong enough to defeat its threats and make it move along very fast and pleasantly.

7. *coronatus...*] lit. 'garlanded as to my locks glistening with Syrian unguent,' i.e. wearing a garland on my locks, &c. *Malobathrum* is a corruption of the Indian name for a plant from which unguent was extracted. It is called 'Syrian' because nearly all Indian products were brought to the sea-coast through Syria, and bought by Roman merchants in Syria, so that all such merchandise is indiscriminately called 'Syrian.' Cf. 11. 16, *Assyriaque nardo*.



9. **Philippos et celerem fugam]** A good instance of Hendiadys (ἐν διὰ δυοῖν), = 'Philippi's hurried rout.' For a description of it cf. l. 16—20 and notes.

10. **sensi]** a favourite word of Horace, meaning 'to feel to one's cost,' 'to feel anything painful.' Cf. Od. 4. 4. 25, *sensere*, of the conquered tribes 'feeling to their cost' the power of Rome. So Od. 3. 27. 22, *sentiant motus*, of those at sea.

**relicta non bene parmula]** Horace always speaks of his short military career as of something he can look back upon as too curiously absurd to be talked of gravely; that he is half jesting is clear here, as Wickham well observes, from the ironical use of the diminutive *parmula*, 'my poor shield.' *non bene* is also used in jest = 'not over bravely': in serious writing *non bene* would = 'most disgracefully,' according to the well-known rhetorical figure *litotes* (λίτोटης, a making smooth), by which, when you wish to leave the impression that a man is, say, 'most deserving,' you speak of him as 'not undeserving.'

Horace is probably induced to tell this tale against himself by the fact that he is imitating the example of Alcaeus, Archilochus, and Anacreon.

For the disgrace of throwing away the shield cf. the use of the word *ῥίψασπης* and the Spartan mother's advice to her son, 'Return either with your shield or upon it.'

11. **cum...mento]** The description in these lines is of course sober earnest, all the more telling preceded and followed as it is by ironical jesting.

**minaces...]** 'those but late so threatening touched with their chin the disgraceful dust.' The *solum* is called *turpe*, because when they 'bit the dust' they were defeated, and to a certain extent all defeat is disgraceful.

13. **sed me]** Wickham well points out the strong opposition to '*tecum*.' Note too the emphatic position of the two words at the beginning of two stanzas.

**Mercurius celer]** Mercury was not only the speedy messenger (*celer*) of heaven, but the inventor of speech (cf. Acts xiv. 12 'they called...Paul Mercurius because he was the chief speaker') and therefore the patron of poets. Cf. 17. 29.

14. **denso aere]** 'in a thick cloud.' So in Hom. ἥπει πολλῇ. *aer* from being constantly opposed to *aether*, the pure upper air (so too in Greek ἀήρ and αἰθήρ), was frequently used as = 'cloud,' 'mist.'

Horace is here satirizing Homer, who represents his divinities as rescuing a defeated hero by this somewhat unfair device whenever convenient, e.g. Il. 3. 380. Orelli's note '*mera est φαντασία*' is hardly more necessary than the 'This is sarcasm' of Artemus Ward.

15. *resorbens*] 'sucking back.' The metaphor is from a shipwreck: the breakers had cast Horace safe upon the shore; a back eddy had sucked his friend back amid 'the raging surf' (*freta aestuosa*).

17. *ergo*] i.e. since after so many dangers you are safe at home.

*obligatam redde*] 'duly offer the banquet as you are bound.'

*reddo* is frequently not 'to give back,' but 'to give what is due'; but in fact the two senses are but one: Pompeius had doubtless bound himself by a vow (*voto se obligare*) to offer a feast to Jove, and so when he 'duly offered' it, he was but 'giving back' to the god what the god had given him.

'*obligatam*' = lit. 'that is bound on you,' i.e. to which you are bound: the word is a technical one with regard to religious obligations, e.g. C. Leg. 2. 16. 41, *voti sponsio quâ obligamur deo*, cf. too the possible derivation of *religio* from *religare*.

21. *oblivioso*...] Here Horace represents the feast to which he invites his friend as actually realized, and himself as urging on the attendants to their various duties.

'*oblivioso*,' 'that brings forgetfulness,' i.e. of care, cf. *Liber, Lyaeus*. It is the *οἶνον λαθικηδέα* of Alcaeus.

*levia*] Notice the quantity of the 'e.' It is the same word as the Greek *λεῖος* or *λειφός*, whereas *lēvis* = *legvis*, the Greek *ἐλαγύς*.

23. *conchis*] Shells, or vessels made to imitate shells were used to contain unguents. So Martial 3. 82. 27 speaks of a *murex aureus* as used for this purpose.

*quis...myrto*] 'whose task is it speedily to fashion garlands with pliant parsley or with myrtle?' *propero*, 'to hasten,' is intransitive, but is frequently used transitively in the secondary sense of 'to make hastily'; *deproperare* has the additional meaning of 'completing.' *apium* was used both by the Greeks (e.g. in the garland given as a prize at the Nemean games) and Romans for chaplets, cf. Virg. E. 6. 68, *floribus atque apio crines ornatus amaro*. For '*udo*' cf. Theocr. 7. 69, *πολυγνάμπτω τε σελίνῳ*, 'with easily bent parsley.'

25. *quem...bibendi?*] 'whom shall Venus declare lord of the revel?' At feasts a president was chosen by lot (*magister* or *arbiter bibendi*, *συμποσίταρχος*, *ἀρχιτρικλινος*, St John ii. 9, 'master of the feast'). *Tesserae*, 'dice,' were used for this purpose, or *tali*, 'knuckle-bones'; these had four marked sides, and the highest throw was when they all came up differently; it was called *iactus Veneris* (here called '*Venus*'), the lowest being called *canis*. Cf. Od. 1. 4. 18, *nec regna vini sortiere talis*.

27. *Edonis*] The Edoni were a Thracian people near the Strymon. The Thracians were notorious for their frantic worship of Bacchus or Dionysus. Cf. Od. 1. 27. 1.

28. *furere*] lit. 'to be mad,' = 'to hold furious revel.' So too Od. 3. 19. 18, *insanire*.

## ODE VIII.

An Ode to Barine, fair, fickle and forsworn.

1. *ulla...unquam*] 'had any punishment, Barine, for faith forsworn ever marred your beauty.' The ancients believed that the gods specially punished perjury by the infliction of some personal disfigurement. Orelli aptly quotes Ov. *Am.* 3. 3. 1,

*esse deos, i, crede; fidem iurata fefellit:  
et facies illi, quae fuit ante, manet.*

*ius peieratum*] *ius* is never used by itself for 'an oath,' but from the analogy of its use in the word *iusiurandum* Horace has invented this phrase, which is at once so clear and effective that it is a distinct addition to the Latin language. For a similar instance of oxymoron, cf. Tennyson,

'His honour rooted in dishonour stood,  
And faith unfaithful kept him falsely true.'

3. *nigro uno*] Both these adjectives go with both *dente* and *ungui*; *uno* is emphatic, 'one single.'

5. *crederem*] Notice the marked contrast between the long protasis, and the emphatic monosyllabic apodosis. Had I, he means to say, one atom of hope that you might possibly keep your word, then I would, spite of everything, then and there, unreasonably and unhesitatingly believe.

tu] emphatic.

obligasti] See note on 7. 17. '*simul*'=*simul ac*, 'as soon as.'

6. caput] It was customary to 'swear by the head' (cf. St Matt. v. 36), i.e. invoking a curse on the head if the oath were broken: hence Horace's selection of the word here. But he is not uninfluenced by the recollection how very charming was that same 'perjured head,' 'wreathed' though it was 'with broken vows' (*voctis obligatum*).

enitescis...cura] 'you shine forth in still more radiant beauty, and advance the cynosure of all our youth,' lit. 'the general object of admiration of our young men.'

'*enitescis*' and '*prodis*' are admirably used of Barine's soft and dazzling beauty as she appears: they are words that might be used of the rising moon as she 'unveils her peerless light'; in fact they almost suggest the comparison.

9. expedit] very emphatic. Not only does perjury do you no harm but it absolutely 'suits you!'

10. fallere] 'to deceive,' or 'cheat,' i.e. 'to swear falsely by.' Cf. Virg. Aen. 6. 324, *di cuius iurare timent et fallere numen*. Cf. too the common phrase *fidem fallere* = 'to break a pledge.'

et toto...carentes] Notice how Horace heaps together words of weight and solemnity to express the awfulness of the oaths Barine had broken.

13. hoc] i.e. the fact of your perjury. Notice the climax of thought, not only does Barine not suffer for her perjury, but it absolutely does her good, nay the deities even smile approbation of it.

inquam] Just as we insert 'I assure you' parenthetically when we think what we are saying may appear incredible.

15. ardentes] Burning arrows were frequently used in war: Cupid's are so called, because where they hit they kindle 'the fire' of love. Cupid sharpening his arrows is a favourite subject on antique gems.

17. adde, quod]=*accedit quod*, though somewhat more poetical; 'then too there is the fact that.' This seems better than to make '*Barine*' the vocative to be understood with '*adde*.'

**pubes crescit, servitus crescit]** Notice how Horace by simply putting these two statements side by side expresses the completeness of Barine's empire: to say 'new youths are growing up,' is identical with saying 'you have new slaves growing up,' the two phrases are interchangeable.

21. **te...**] Barine was the dread of three classes, timid mothers, thrifty fathers, and anxious brides.

For '*iuvenis*' see Intr. to Ode 5. It is used here half satirically where you might expect such a word as 'darling.'

23. **tua aura]** 'the breath of your love.'

### ODE IX.

'Rain, storm, frost do not last for ever, but your grief, Valgius, for Mystes seems eternal. And yet, bethink you, even Nestor ceased to lament his son, nor did his sisters bewail Troilus for ever. Cease then these womanly tears, and let us find relief for our private sorrows in singing of the glorious exploits of Augustus.'

The date of the Ode may be approximately determined from the references in the last two stanzas. Augustus went to the East, B.C. 21, and in B.C. 20 sent an expedition into Armenia under Tiberius and recovered from the Parthians the standards lost by Crassus at Carrhae, receiving the personal submission of Phraates (cf. Epist. 1. 12. 27). Moreover Horace clearly has in mind the lines of Virgil, G. 3. 30,

*Addam urbes Asiae domitas, pulsumque Niphaten,  
Fidentemque fuga Parthum versisque sagittis,  
Et duo rapta manu diverso ex hoste tropaea.*

Now although Virgil wrote the Georgics B.C. 37—30, there is little doubt that he subsequently revised them, and that these lines were added to them shortly before his death in B.C. 19.

C. Valgius Rufus was himself a poet, but is only known to us from his being one of the small poetic circle that gathered round Maecenas. Cf. Sat. 1. 10. 82,

*Plotius et Varius, Maecenas Virgiliusque  
Valgius et probet haec Octavius.*



1. *hispidos*] 'shaggy,' i.e. 'rough,' 'disordered,' representing the effect of continuous wet weather on the fields.

2. *Caspium*] Notice very carefully Horace's fondness for specializing general words such as 'sea,' 'shore,' and the like, by giving to each 'a local habitation and a name': the effect is to give definiteness and reality. Cf. '*Armenis*,' '*Aquilonibus*,' '*Gargani*.'

3. *inaequales*] either 'uneven,' 'gusty,' or 'that make uneven' (cf. *hispidos*), the latter sense being supported by Horace's application of the adjective (Epist. 1. 1. 94) to a bad hair-cutter, *curatus inaequali tonsore capillos*.

5. *stat*] 'is stiff,' referring to the rigidity of ice. Cf. Od. 1. 9. 3, *geluque flumina constiterint acuto*.

*iners*] 'lifeless. So Od. 4. 7. 12, *bruma recurrit iners*. The epithet is used partly with reference to the general notion of torpor and absence of vitality which is always associated with extreme cold, but also because frost stops all outdoor work. Cf. too Od. 1. 22. 17, *pigris campis* of the Arctic regions.

7. *laborant*] 'strain beneath the north winds.' The word refers to the groaning and creaking of the timber as if in pain. Cf. Od. 1. 9. 3, *silvae laborantes* of the snow-laden branches.

8. *viduantur*] 'are widowed of,' i.e. 'are despoiled of.'

Notice how throughout these two stanzas Horace has selected illustrations from nature which admirably fall in with the idea of grief, 'rain,' 'disorder,' 'storms,' 'lifelessness,' 'winds,' 'groans,' 'desolation.'

9. *tu*] 'but you.' The adversative force is brought out in the Latin by the prominent position of the '*tu*.'

*urges flebilibus modis*] 'pursue unweariedly with mournful measures.'

*urgere* is a favourite word with Horace. Cf. 10. 2 and 18. 20. It here indicates that Valgius will not let the subject of Mystes' loss go; he is 'continually pursuing' it.

10. *Mysten*] The name is Greek (*μύστης* = initiated). Probably he was a favourite Greek slave (such a one as the *anagnostes* or reader, whom Cicero laments, ad Att. 1. 12); the name is found in inscriptions applied to slaves.

*Vespero*] From *Vesperus* the evening star personified, the usual term being *Hesperus*. Both words are identical with the

Greek *ξσπερος*, what is the rough breathing in Greek appearing in Latin as either 'h' or 'v.' The same star when it appears in the morning is called 'Lucifer' and *Φωσφόρος*. Cf. Tennyson, *In Mem. c. 120*,

'Sweet Hesper-Phosphor, double name  
For what is one.'

12. *rapidum*] Here used not as a merely ornate epithet, but in close connection with '*fugiente*.' Lucifer flies before the Sun when he comes forth as a giant 'to run his course.'

13. *ter aevo functus*] 'who had passed through three generations.' The phrase must not be pressed too closely. *aeuum* appears to mean a space of about 30 years, 'a generation.' Men may on the average be said to have children at about the age of 30 (one generation), grandchildren (the second generation) at 60, and great-grandchildren (the third generation) at 90. Hence a man of 90 may be fairly said to have passed through three generations. Anyhow Horace is only copying Homer's celebrated description of Nestor, *Π. 1. 250*,

ἤδη δύο μὲν γενεαὶ μερόπων ἀνθρώπων  
'Εφθλατο.....μετὰ δὲ τριτάτοισιν ἀνασθεν.

*amabilem*] 'though so loveable,' so below '*impubem*' = 'though cut off in the flower of his youth.'

16. *Phrygiae sorores*] i.e. Cassandra, Polyxena, &c. 'Phrygian' is put for 'Trojan.' The historical Phrygia would not include Troy.

17. *semper*] Notice the emphatic position. Horace has been dwelling all through not on the folly of sorrow but of ceaseless sorrow. Cf. '*semper*,' l. 1; '*usque*,' l. 4; '*menses per omnes*,' l. 6; '*semper*,' l. 9; '*tandem*,' l. 18.

*desine mollium querellarum*] 'cease these womanly laments.' *Desine* is allowed to take a genitive on the analogy of Greek words, such as *λήγειν*, *παύεσθαι*, &c. So *Od. 3. 27. 69*, *abstineto irarum*. The rule for the spelling of words like *querella* is, that if the antepenultimate is short, the 'l' is doubled; if long, left single; so *loquella*, but *suadela*, *tutela*, see Munro, *Lucr. 1. 39 n.*

19. *tropaea*] See Introduction. *Tropaeum* = *τροπαῖον*, a memorial set up by the victors at the spot where the enemy's line was broken or turned back (*τρέπω*).

20. *rigidum Niphaten*] 'frozen Niphates,' a mountain of Armenia. Later writers speak of it as a river, probably

from its connection here with *Medum flumen* and the epithet *pulsus* applied to it by Virgil.

21. *Medumque flumen...vertices*] Notice the change of construction to the accusative and infinitive; 'and that the Persian stream (i.e. the Euphrates)...rolls its eddying waves less proudly and the Geloni within fixed limits career over their narrowed plains.'

For *Medus* referring to the Parthians see n. on l. 31. The same event is alluded to by Virgil in similar terms, *Aen.* 8. 726, *Euphrates ibat iam mollior undis*.

For the phrase '*minores volvere vertices*' cf. R. C. Trench, *The Alma*:

'Alma roll thy waters proudly  
Proudly roll them to the sea.'

23. *Gelonos*] The Geloni were a nomad tribe of Scythians who roamed over the wide steppes (*campis*) by the Tanais or Don, and doubtless made frequent raids on horseback (*equitare*) into Roman territory.

### ODE X.

An Ode to Licinius on the virtue of moderation, as the true lesson to be derived from philosophy and experience (see n. on line 5). It is too simple to need an epitome.

1. *rectius*] The adj. *rectus* is used by the writers on moral philosophy as almost equivalent to *honestus*, i.e. 'that which is in accordance with the moral standard' (*regula*, from *rego*), 'what is morally right.' *Rectum* is used as a noun in Latin as a translation of the Stoic word *κατὰρθωμα* = 'a morally right act performed with a knowledge that it is so.'

The whole Ode is a good instance of Horace's happy power of combining the lessons of philosophy with those of practical common sense and experience. For other philosophical terms in it cf. '*auream*,' '*mediocritatem*,' '*sobrius*,' '*bene praeparatum pectus*' and '*sapienter*.'

*altum urgendo*] For *urgere* cf. n. on 9. 9: 'by ever strenuously making for the deep (i.e. open) sea.'

3. *nimum...iniquum*] 'by too closely hugging the dangerous shore.' To keep too close in shore involves risks from breakers, rocks, &c. The excess of caution or boldness is equally unwise. Cf. n. on next line.



5. *auream mediocritatem*] 'the golden mean.' The term 'golden' is used exactly as we talk of 'a golden rule.' Cf. too for this metaphorical use the phrase *aurea aetas*, and Od. 1. 5. 9, *qui nunc te fruitur credulus aurea*.

*mediocritas* is an attempt of Horace to reproduce in Latin the Gk. τὸ μέσον, τὸ μέτριον.

*mediocritas* is defined by Cic. de Off. 1. 25 as *illa mediocritas, quae est inter nimium et parum*.

6. *diligit tutus*] 'securely chooses.' Orelli places the comma after *diligit*, but the natural division of the verse is against this, and it destroys the careful and rhythmical balance of the two clauses

*caret obsoleti sordibus tecti,  
caret invidenda sobrius aula.*

*caret...*] 'avoids the squalor of a tumble-down dwelling, avoids too in his temperance the envy that a palace excites.' As in stanza 1 Horace has depicted courage as a mean between two extremes, so here he depicts 'temperance' as a mean equally removed from (*caret...caret*) squalor and extravagance. The term '*sobrius*' is undoubtedly used with reference to the Greek σῶφρων, with which it is probably identical.

For *invidendus*, = 'that is to be envied,' cf. Od. 3. 1. 45, *invidendis postibus*.

9. *saepius*] 'more frequently,' i.e. than smaller pines. The point of the stanza will be at once made clear by noticing that the emphatic words are '*ingens*,' '*celsae*' and '*summos*.'

13. *infestis, secundis*] Datives, 'Hopes for adversity, fears for prosperity, the opposite lot.' Cf. Sall. Cat. 40. 2. 3, *quem exitum tantis malis sperarent?*

*metuit*] used not of cowardly fear, but of a just and reasonable fear, which begets prudence, temperance and the like.

14. *alteram sortem*] 'the opposite lot.'

*bene praeparatum*] i.e. by the precepts of philosophy. So Seneca de Vita Beata 8, *sapiens in utrumque paratus artifex vitae*. Horace is here inculcating a virtue for which we have no special name, but which is equally removed from foolish over-confidence and unreasonable despondency.

16. *Iuppiter*] Here in his capacity as god of the atmosphere. Cf. n. on 3. 23, *sub divo*. *Iuppiter* = diu-pater (*Zeus*

πατήρ), 'the father of the bright sky.' Cf. *Diespiter*, Od. 1. 34. 5.

*idem*] 'but yet he also.' *idem* gets this adversative sense, because it heightens and intensifies the contrast when you say that two opposite actions are done by the *same* person. Cf. 1. 22, and *sed idem*, 19. 27.

17. *si male nunc*] i.e. *si male est nunc*; κακῶς ἔχει. Cf. Od. 3. 16. 43, *bene est*.

*olim*] 'some day.' *olim* is an adverb of time, derived from *olle*, the old form of *ille*, and as *ille* signifies 'the man there, not here,' so *olim* signifies 'at some time there, not here,' i.e. at some time past or future, but not present. It is perfectly indefinite: Virgil uses *cum olim*, or *olim cum* simply for 'when-ever.'

18. *quondam*] rare in this sense of 'sometimes.'

*cithara...musam*] 'wakes with the lyre his (previously) silent muse.' For the metaphor in '*suscitat*,' cf. Gray, Progress of Poesy, 'Awake, Aeolian lyre awake.'

19. *arcum tendit Apollo*] 'stretches his bow,' i.e. keeps it strung. Cf. Od. 3. 4. 60—65.

21. *rebus angustis*] 'in straitened circumstances.' Abl. Abs.

22. *appare*] 'shew thyself.' *apparere* is here used not in the sense of 'to appear,' as opposed to 'to be in reality,' but as the Gk. *φαίνεσθαι* is often used = 'to shew,' or 'display oneself' in any character.

*sapienter idem*] 'you will yet if you are wise.' *sapiens* is the technical word used by the Stoics for 'the ideal wise man,' 'the perfect philosopher,' hence *sapiens* often = 'a philosopher.'

23. *contrahes*] 'you will take in,' i.e. make smaller. For the metaphor from sailing, cf. stanza 1. The Gk. phrase is *ὑποστέλλειν τὰ ἱστία*.

*nimium secundo*] 'too favourable.' Excessive prosperity was always held by the ancients to be fraught with danger. Cf. the general belief in 'Nemesis,' and our own Litany, 'in all time of our wealth...good Lord, deliver us.'

'*secundo*' (from *sequi*), = 'following,' is accurately used of a wind right astern.

## ODE XI.

'Cease, Hirpinus, from your cares about wars and wealth :  
 "we need but little here below, nor need that little long."  
 Fading flowers and waning moons warn us against the wearisome uselessness of endless calculations. Come and be happy while you may.'

For the whole tenor of the Ode, cf. :

'Live while you live,' the Epicure will say,  
 'And give to pleasure every fleeting day':  
 'Live while you live,' the sacred Preacher cries,  
 'And give to God each moment as it flies.'  
 Lord, in my life let both united be ;  
 I live to pleasure while I live to Thee.

DODDRIDGE.

1. Scythes] (Σκύθης) See n. on *Gelonos*, 9. 23.

2. Hirpine Quinti] Nothing is known of him.

quid...cogitet] 'what he plots.' Oblique interrogation dependent on '*quaerere*.'

Hadria divisus oblecto] These words are remarkable. They can hardly be intended to assign a reason why Hirpinus should be less anxious, for as a matter of fact the Scythians were 'separated' from Italy not only by the Adriatic but also by an immense tract of country by no means easy to traverse. It is possible therefore that Horace purposely exaggerates, or adopts Hirpinus' own exaggerated description of the situation. 'Though the Cantabri are eager for war,' he says, 'and the Scythian hordes only separated from us by the barrier of the Adriatic, yet why, even then, be so anxious?'

3. remittas] lit. 'to unloose or slacken anything that has been in a state of tension,' here used of relaxing the strain on his mind : 'cease so anxiously to enquire.'

4. trepides...aevi] Wickham well renders 'worry thyself about provision for a life that needs but little.' For *trepido* see n. on 4. 23. Orelli compares the similar use of the Gk. *προεῖσθαι*, of nervous, fluttering, excessive anxiety. For what Epicurus considered necessary, cf. his saying quoted by Diog.

10. 11, 'For myself I can be pleased with bread and water, yet send me a little cheese that when I want to be extravagant I may be'—an admirable satire on our use of the word 'epicure.'

6. *arida canitie*] 'wizened hoary age.'

9. *non semper...*] Cf. Hymns Ancient and Modern:

'Yet birds and flowerets round us preach;  
All, all the present evil teach  
Sufficient for the day.'

11. *aeternis...fatigas*] '*consiliis*' is governed both by '*minorem*' and '*fatigas*.' 'Why do you weary with eternal schemes your mind which is less than (i.e. incapable of dealing with) them?'

'*aeternis*' seems used in two senses, (1)='ceaseless,' (2)='that are concerned with an infinite future,' as if you were going to live for ever.

13. *platano*] The plane was a favourite tree for reclining under both with the Greeks and Romans, cf. Plato, *Phaed.* 229 A. Ovid, *Met.* 10. 95, calls it *genialis*, 'made for enjoyment.'

*hac*] is graphic and vivid.

14. *sic temere*] 'carelessly just are we are.' Cf. Hom. *Il.* 2. 120, *μὰψ οὔτω*, and Plato, *Gorg.* 506 D, *οὔτως ἐκκῆ*. For the use of '*sic*,' cf. Ovid, *Fast.* 1. 421, *sicut erat*, 'just as she was.' The final *e* of *temere* is of doubtful quantity and always elided in poetry.

*et rosa...capillos*] 'and our gray locks crowned with scented roses.'

16. *Assyriaque nardo*] For '*Assyria*,' cf. n. on *Malobathro Syrio*, 7. 8.

17. *Euius*] Bacchus was so called from the cry *εβοῖ* used in the Bacchic festivals.

18. *quis puer...?*] See n. on 7. 23: '*puer*' = *παῖς*, 'a slave.'  
*ocius*] 'with more than ordinary speed.'

19. *restinguet...Falerni*] For '*Falerni*,' see n. on 3. 8: it was a potent heating wine, hence Horace asks that its 'fire' should be 'quenched' with water.

21. *quis devium...?*] 'who will lure from her home that coy retiring maiden Lyde?'

22. *dic age...maturet*] 'go, bid her hasten.' '*age*' is merely used like an interjection and does not affect the construction; '*maturet*' is dependent on '*dic*,' it is the subjunctive of Oblique Petition after a verb of commanding or entreating.

23. *in comptum...nodum*] 'her hair bound back into a neat knot after the fashion of a Laconian maiden.' Any one who has seen a Greek statue will know the simple elegance with which the Greek women dressed their hair. Horace probably selects the Laconians because of their known simplicity.

*incomptum* is the reading of many MSS. but gives no satisfactory construction, as it is impossible to take the two accusatives '*comas*' and '*nodum*,' both after '*religata*,' and if *incomptum nodum* be taken with '*maturet*' the sense is absurd, 'go bid her along with an ivory lyre quickly form a knot'!

Bentley seeing the excellent sense given by the adj. *incomptus* in connection with Horace's hasty summons, boldly proposes to read *incomptam...comam religata nodo*.

## ODE XII.

'You would not, I am sure, Maecenas, desire that I should attempt to tell of the wars of the Romans and the contests of gods and heroes on the peaceful lyre, and besides you yourself will recount Caesar's triumphs better in a prose history. 'Tis my more fitting task to describe the charms of Licymnia—Licymnia one single curl of whom you would not barter for the wealth of Arabia, so powerful are her kisses, her coquetry, and her love.'

Doubtless Horace had been urged by Maecenas to compose an ode or odes on some national theme, some subject in which the deeds of Augustus might be introduced as a climax (for an instance, see Od. 1. 6), and this Ode is his apology for refusing to do so—a refusal for which he atones by selecting Licymnia (i.e. Terentia, the wife of Maecenas, v. n. on l. 13) as a perfect instance of a theme more befitting his Muse.



1. *nolis...tuque...dices*] 'you would be unwilling (i.e. on general grounds of taste, inappropriateness, and the like)...and (there is also a special reason, viz.) you will yourself tell...'

The fact that *nolis* corresponds to *tuque dices* renders it impossible to give it the imperative sense 'be unwilling' or 'do not desire,' as in that case *tuque dices* would have to be altered into *nam tu dices*, or something of the sort.

*longa ferae bella Numantiae*] Both adjectives are emphatic: 'long' wars need an epic poem, 'savage' combats do not suit the lyre. Numantia was taken B.C. 133, by P. Scipio Africanus the younger after it had been besieged eight years.

2. *dirum Hannibalem*] The best MSS. read *durum*, but I cordially agree with Orelli's preference for *dirum*, the epithet applied to Hannibal, Od. 3. 6. 36, and Od. 4. 4. 42, which is singularly appropriate, and almost necessary here. Two centuries after the invasion of Hannibal there still lived in Italy 'the terror of his name': he was still 'Hannibal the Dread'; with his name that epithet was indissolubly united. How then could Horace, especially here where he is selecting typical instances of great wars and warriors' names and epithets that were on every tongue, venture on such a parody of *dirus* as to alter it to *durus*? It would be equally pardonable in a modern poet to call Wellington not the 'Great Duke,' but the 'Grand Duke.'

*Siculum mare...*] Referring to the victories of C. Duilius at Mylae, with the first fleet the Romans ever built, B.C. 260, and to that of Lutatius Catulus at the Aegatian Islands, B.C. 242.

3. *Poeni purpureum*] The conjunction of these two adjectives is remarkable, considering the notoriety of 'Phoenician purple': it is probably an oversight; if intentional it must be stigmatized as an affectation.

*mollibus aptari citharae modis*] 'be set to the lyre's gentle measures.' By '*aptari...*' Horace expresses the fitting or adjustment of a subject to such metres as may conveniently be sung to the accompaniment of the lyre.

'*mollibus*,' so Od. 1. 6. 10, *imbellis lyrae*. Horace in both cases selects the epithet to assist his excuse, not because he wishes to characterize lyric poetry as universally 'unwarlike, mild and gentle.' Admirably adapted no doubt it is for dealing with lighter themes such as love and revelry, but Horace was well aware of its capability to sound a graver note. Cf. next Ode, l. 26, *et te sonantem plenius aureo | Alcaeae plectro dura*

*navis* | *dura fugae mala, dura belli*, and for admirable instances, such Odes of his own as e.g. the first six in Book 3, and for his deliberate estimate of the lyric art, the dignified self-consciousness of the closing Ode of the same Book.

5. *nimum mero*] 'too indulgent in wine.' Hylaeus was one of the Centaurs; a quarrel arose between them and the Lapithae at the marriage of Pirithous king of the Lapithae with Hippodamia. Cf. Od. 1. 18. 8. The subject is frequently treated in Greek art, as for instance in the sculptured metopes of the Parthenon designed by Phidias and now in the British Museum.

7. *telluris iuvenes*] = *γῆγενες* 'the Earthborn.' For an account of this attempt, cf. Od. 19, 20—24 and notes.

*unde periculum...domus*] 'at the danger of whose attack the bright abode of ancient Saturn shook with fear.' '*unde*,' lit. 'whence,' i.e. 'from whom,' 'at whose hands.' '*periculum*' is the direct acc. after '*contremuit*,' which takes an acc. from the general sense of 'fearing' contained in it: it is strictly intransitive, = 'to quake or shake with fear,' and as expressing the physical effect of fear is admirably applied to the heavens. For a similar use, cf. Psalm civ. 32, 'The earth shall tremble at the look of him,' cxiv. 7, 'Tremble thou earth at the presence of the Lord.'

8. *fulgens*] because the sky is the abode of light and brightness, cf. Od. 3. 3. 33, *lucidas sedes* = 'the halls of light,' i.e. heaven.

9. *tuque...*] *tu* must refer to Maecenas, but we have no knowledge as to any intention of Maecenas to write such a history.

*pedestribus historiis*] *pedestris* is apparently used by Horace to represent the Gk. *πεζὸς λόγος*, or *πεζῇ λέγειν*; Prose keeps along the ground, Poetry soars into the air. The English word 'prose' (from *prorsus*) expresses that which 'goes right on,' as opposed to 'verse' (*versus*, *verto*).

10. *historiis*] *ιστορία*, 'an enquiry,' then 'a history.' Cf. Herod. 1. 1, *ιστορίας ἀπόδειξις ἦδε*, 'this display of the results of my enquiry'; on the other hand Thuc. 1. 1, *Θουκυδίδης ξυνέγραψε*.

11. *per vias*] especially up the 'Sacred Way' to the summit of the Capitol. '*colla*' is used with reference to the chains on their necks. Cf. Epod. 7. 7, *intactus aut Britannus ut descenderet* | *sacra catenatus via*.

13. \*me...] in strong contrast to *tu*.

dominae...Licymniae] 'the Queen of hearts Licymnia.' It is not improbable that under the *nom-de-plume* of Licymnia Horace refers to Terentia the wife of Maecenas. The fact that the two names are identical in scansion makes this very probable: the Ode would be sent privately with the real name, but be published with the fictitious one substituted. So Catullus puts *Lesbia* for *Clodia*, Tibullus *Delia* for *Plania*. Moreover the fact that Licymnia (l. 20) takes part in the festival of Diana shews that she must have been a Roman lady. '*Domina*' (*dominus* = 'a master of slaves') = 'one who holds hearts in thrall.'

14. *lucidum fulgentes*] 'brightly sparkling.' *lucidum* is really a cognate acc.; you can say *lucidum fulgorem fulgere*, and therefore briefly *lucidum fulgere*, cf. Od. 1. 22. 23, *dulce ridentem*, also 2. 19. 6, *turbidum laetatur*.

15. *bene fidum*] 'firmly faithful.' The adverb confirms the force of *fidus*, as *male* would obliterate it (*male fidus* = 'utterly unfaithful').

17. *quam nec dedecuit*] 'in whom it has not been unbecoming...'

'Not unbecoming' = 'most becoming,' cf. 1. 22, *non indecoro*, and n. on 7. 10, *non bene*. At the same time the peculiar turn of the expression seems to refer to the fact that '*ferre pedem choris*,' and '*certare joco*,' were not usually considered 'accomplishments' in a Roman lady; it needed Licymnia's special tact and grace to excuse them.

*ferre pedem choris*] 'to move her feet in the dance.' Cf. Virg. Georg. 1. 11, *ferte simul Faunisque pedem Dryadesque puellae*.

18. *dare brachia*] i.e. in dancing. '*nitidis*' = 'in festal attire.'

20. *Dianae celebris*] 'Diana with her throng of worshippers.'

21. *quae tenuit...*] = *ea, quae tenuit*, an adjectival phrase put for a noun, and parallel to '*Mygdonias opes*,' both being governed by '*permutare*' = here 'to take in exchange.'

Achaemenes] The legendary ancestor of the Persians. Eastern potentates have always been the accepted types of vast wealth. Cf. Milton, Par. Lost, 2. 3,

'Or where the gorgeous East with richest hand  
Showers on her kings barbaric pearl and gold.'



22. *Mygdonias*] *Mygdon* was a prince of 'fertile Phrygia' mentioned by *Hom. II. 3. 186*.

24. *Arabum*] *Arabia Felix*, or *Sabaea*, was celebrated for its rare and precious perfumes, and is therefore always spoken of as 'wealthy.' Cf. *Od. 1. 29. 1, beatis Arabum gazis, Od. 3. 24. 1, intactis thesauris Arabum*, and *1 Kings x. 1*, also *Psalm lxxii. 15*, 'Unto him shall be given of the gold of Arabia.'

*plenas*] 'full,' because hitherto unrifled by the Romans.

25. *dum*] This stanza goes closely with the preceding one: 'he would not barter a lock of hair for the whole world, while, i.e. so long as, he was under the fascination of her caresses,'—what he might do in calmer moments, *Horace* wisely does not say.

26. *aut facili...occupet*] 'or with yielding sternness refuses the kisses which for all that even more than her suitor she loves to have stolen from her (and) sometimes is herself the first to steal.'

*quae...gaudeat...occupet*] The subj. because *quae* = *quavis ea*—she refuses the kisses *although* she longs for them.

'*facili saevitia*' is an instance of oxymoron (ὀξύμωρον 'pointedly-foolish'), i.e. the two words opposed in sense are placed next each other. Some MSS. read *occupat* which would then be parallel to *negat*. *occupo* is used like the Greek φθάνω followed by a participle—'to anticipate some one in doing something.'

### ODE XIII.

An Ode suggested by one of his trees nearly falling on his head. 'Verily I could believe the fellow guilty of any crime who first planted thee, accursed log, that didst nearly crush me to death! Crushed by a falling tree! yes, take all the precautions we may, death ever comes from a quarter we had never guarded against. Narrowly indeed have I escaped a voyage to the world beneath, and an introduction to my lyrical predecessors, who amid the Elysian fields sing their songs of love and war to the listening throng of ghosts, and even cast a spell on Cerberus and teach the damned to forget their tor-

tures.' The same event is also alluded to Od. 2. 17. 27, Od. 3. 4. 27, Od. 3. 8. 8. The subject is treated here with an attractive blending of jest and earnest.

1. *ille...produxit*] The construction is obvious if it be observed that the words *quicumque primum te posuit* are parenthetical. Wickham well remarks that '*ille*' is emphatic and that '*quicumque primum*' has increased force from its parenthetical position: 'that wretch (who he was and when it was, I don't know, but this I do know that he) both on.....'

*nefasto die*] The technical meaning of *nefastus dies* is explained by Ovid, Fast. 1. 47,

*Ille nefastus erit per quem tria verba silentur:  
Fastus erit per quem lege licebit agi.*

He rightly takes the derivation of the word to be from *ne* 'not,' and *fari* 'to speak,' and explains it as a day on which the magistrate did 'not utter' the three technical words, *do*, *dico*, *addico*, which indicated that he was prepared to sit for the administration of the laws; it therefore indicates a day on which for any reason law could not be administered, but as many of these days were 'ill-omened days' (e.g. the anniversary of Cannae) the term *nefastus dies* was gradually used for 'a day of evil omen,' a usage which would be encouraged by the natural tendency to connect the word with *nefas* rather than *ne-fari*.

3. *nepotum*] indefinite = 'posterity.'

5. *illum*] emphatic: cf. n. on l. 1, and cf. *ille*, l. 8.

*crediderim*] 'I can well believe.' The subjunctive of the perf. with verbs such as those of 'believing' or 'affirming' is elegantly used to express a certain modesty or diffidence in expressing a belief or making an affirmation. The Roman writers felt that for fallible men such words as *credo*, *affirmo*, *dico*, were not to be used lightly, and loved to modify them in such phrases as *crediderim*, *pace tuâ dixerim*, *hoc pro certo affirmaverim*. It is perhaps a pity their example has not been more largely followed.

6. *penetralia...hospitis*] Both words are emphatic: it is not only murder, but the murder of a guest, and it is in the inmost part of the house, the most sacred spot in it, specially under the guardianship of the *Penates*, or 'Gods of the interior.' The horror of the scene is increased by the addition of the epithet *nocturnus*.

8. *venena Colcha*] Some MSS. read *Colchica*, but it seems better to admit an open vowel at the end of one stanza before a vowel at the commencement of the next (although this is objectionable where there is no pause), rather than to admit the very harsh elision which would be necessary if *Colchica* be read. The adjective *Colchus* is analogous in form to such adjectives as *Medus*, *Maurus*, *Thynus*, *Dardanus*, *Romulus*, which are found in Horace. Poisons are called 'Colchian' because Medea came from Colchis.

11. *caducum*] 'destined to fall': '*domini*,' 'thy owner,' and therefore the tree must have been on Horace's Sabine farm.

13. *quid quisque...horas*] 'no man has ever been sufficiently guarded, hour by hour, what he personally is to avoid.' *cautum est* is used impersonally, 'it has been guarded by a man'; '*quid vitet*' is the direct question *quid vitem?* put as a dependent clause; '*quisque*' is added because each individual carefully selects what he himself should avoid, though the result too often is that while *A* carefully avoids *C*, and *B*, *D*, yet *D* turns out to be what *A*, and *C* what *B* should have avoided, or some unregarded force *E* ruins both alike. Cf. ll. 15—20.

14. *Bosporum*] For the dangers of the Bosphorus cf. Od. 3. 4. 30, *insanientem navita Bosporum | tentabo*; at its entrance were the so-called Symplegades or Clashing Rocks. What the 'Carthaginian sailor' is doing in the Bosphorus need not much trouble us: Horace merely remembers that in the days when Carthage existed its seamen were bold and venturesome, and he mentions the Bosphorus quite vaguely as a type of any dangerous strait; nor does it seem improbable that, although *Poenus* is not equivalent to Tyrian or Phoenician, yet he is influenced in his choice of the word by the knowledge of the early reputation for seamanship of those Phoenicians from whom the *Poeni* or Carthaginians were directly descended.

16. *caeca*] 'hidden,' 'obscure,' i. e. not obvious.

*timet*] Notice the last syllable lengthened by ictus. Cf. 6. 14, *ridet*. '*aliunde*': emphatic, cf. *improvisa* l. 19.

17. *miles*] Obviously from the next clause 'the Italian soldier.'

*sagittas...Parthi*] The sudden onset of the Parthian light cavalry, and the shower of arrows they had been trained to pour into the enemy while riding away, had been fatally experienced by the heavy-armed legions of Rome on the sandy

plains of Carrhae, and never forgotten. Cf. Virg. Georg. 3. 31, *fidemtemque fuga Parthum versisque sagittis*, and Od. 1. 19. 11, *versis animosum equis* | *Parthum*.

19. *robur*] A dungeon in the Mamertine prison on the Capitol, made by Servius Tullius, and called after him *Tullianum*, was also frequently spoken of simply as *Robur*, 'the Strong Place.' Cf. Tac. Ann. 4. 22, *robur et saxum aut parri-cidarum poenas minitari*. It was used for state prisoners, e.g. Jugurtha and the Catilinarian conspirators. The connection with '*catenas*' here makes it impossible to give it the simple meaning of 'strength,' 'power.'

*improvisa*] Emphatic. 'But it is the unforeseen violence of death that ever has and ever will, &c.'

21. *Proserpina*] The first syllable is short, but Od. 1. 28. 20 it is long, as it is in other writers.

22. *Aeacum*] Aeacus, Minos and Rhadamanthus, having been just and righteous rulers during life, were appointed judges of the dead.

23. *discretas*] Elysium was separated from Tartarus. Cf. Virg. Aen. 8. 670, *secretosque pios*.

24. *Aeoliis*] Because both Sappho and Alcaeus, though Lesbians, used the Aeolic dialect. So Od. 4. 9. 12, *Aeolia puella*. '*Sappho*' is acc. =  $\Sigma\alpha\phi\omega$ .

26. *sonantem plenius*] 'telling with fuller sound of the ills....' *Sonare* takes an acc. in the secondary sense of 'to tell aloud,' cf. n. on 7. 24. '*plenius*,' i.e. in comparison with Sappho's plaintive feminine laments; Alcaeus' strains had a fuller, manlier ring.

27. *dura navis*] Orelli quotes with approval some observations of Lachmann to the effect that the third line of an Alcaic stanza ought not to end with two dissyllables, but fails to note that there is a definite exception to this rule when, as here, the first dissyllable is immediately repeated at the commencement of the fourth line, in which case the peculiar emphasis naturally thrown on the repeated word at once restores to the third line its sonorous character, as any one may observe by reading aloud the present line and Od. 1. 16. 3, *pones iambis sive flamma* | *sive...*, 1. 26. 7, *gaudes apricos necte flores* | *necte*. See also next Ode, line 11 and 19. 8.

28. *fugae, belli*] Alcaeus (flor. B.C. 611) took an active part in political life. He was driven into exile (*fuga*) by the popular party. He fought both against the Athenians and Pittacus, the tyrant of Mytilene.

29. *sacro digna silentio*] 'things worthy of reverent silence.' What Horace means by a 'reverent silence' in connection with poetry he best explains himself, *Od.* 3. 1. 2—4, *favete linguis: carmina non prius | audita Musarum sacerdos | ...canto*, 'keep a religious silence: I the Muse's priest sing hymns unheard before.'

32. *densum humeris*] 'thick-packed, shoulder to shoulder.'

*bibit aure*] 'drinks in with the ear,' i.e. listens eagerly to. Cf. Ovid, *Trist.* 3. 5. 4, *auribus ista bibi*; Virg. *Aen.* 4. 359, *auribus hausi*.

33. *carminibus stupens*] 'dazed by the strains.'

34. *demittit aures*] The effect produced on Cerberus is a sort of stupor (*stupens*); he does not listen, for to listen he would 'prick his ears' (cf. *ares acutas* 19. 4), but he is lulled into forgetfulness of his duties as a watch-dog, 'he lets his dark ears droop.'

*centiceps*] Hesiod, *Theog.* 312, speaks of Cerberus as *κύνα πεντηκοντοκάρηνον*; Sophocles, *Trach.* 1098, as *τρίκρανον*, and he is generally so represented. It is a pure matter of poetic caprice or convenience how many heads he has.

36. *Eumenidum*] *Εὐμενίδες*, 'the kindly' or 'gracious goddesses,' i.e. the Furies, so called euphemistically from a desire to avoid ill-omened expressions. Cf. such phrases as *πόντος εὖξεινος*, *εὐφρόνη* (=night), &c. They are depicted with snaky tresses, cf. Virg. *Georg.* 4. 482, *implexae crinibus angues Eumenides*. '*recreantur*' = 'find rest' or 'relief.'

37. *quin et...*] 'nay even....'

*Prometheus*] 'This form of the legend, which makes Prometheus still undergo punishment in Tartarus (cf. *Od.* 2. 18. 35, *Epod.* 17. 67) is known to no other extant author.'—Wickham.

*Pelopis parens*] Tantalus.

38. *laborum decipitur*] 'are cheated of their toils.' The genitive seems dependent on the sense of 'forgetfulness' or 'freedom' contained in '*decipitur*'; without knowing it they become forgetful of or free from their agonies. Some good MSS. give *laborem*, which would be an acc. of respect, but seems less elegant. '*decipitur*' is in the singular in accordance with Horace's favourite practice of putting a singular verb even after two nominatives, if the last one be singular.

39. *Orion*] The great hunter still follows the same pursuit in the under world.

40. *timidos lyncas*] *λύγξ*, *λυγκός*, masc. or fem.



## ODE XIV.

'Alas, Postumus, life is fast slipping away: from death neither piety nor prayers nor costly hecatombs can win a respite; even the strongest and most daring of the sons of earth the river of death imprisons, yes, the river we must all cross, rich and poor alike: thither, for all our care and caution, we must all wend our way, quitting all that we hold most dear, leaving to a reckless heir the wealth of which we called ourselves the owners.'

For the whole tenor of the Ode cf. Ode 3 and Introduction.

1. **Postume, Postume]** Horace is very fond of this repetition of a word: its use is to give emphasis ('Reduplication is the earliest, certainly the most natural method of expressing greater intensity of feeling,' Peile's Etymology, q. v.); the peculiar emphasis is, however, to be determined by the context in each case. Here the object is to intensify the idea of sadness; so too *occidit, occidit*, 4. 4. 70. Cf. also the effect of such expressions as 'vanity of vanities, saith the preacher, all is vanity'; and for the special effect of the repetition of a proper name, St Matt. xxiii. 37, 'O Jerusalem, Jerusalem, thou that killest the prophets, &c.' On the other hand cf. Ode 17. 10, *ibimus, ibimus*, where the repetition indicates strong resolution.

2. **labuntur]** This word, which is frequently used either of the motion of a stream or of the heavenly bodies (*labentia signa*), expresses motion which, without being hurried, is unceasing, and is constantly and admirably applied to the silent flight of time. Cf. Ov. Fast. 6. 771, *tempora labuntur tacitisque senescimus annis*.

5. **non, si]** '*non*,' sc. *afferet*. 'No, not if with three hecatombs of bulls each day that passes you should essay to appease the tearless Pluto...' Many MSS. read *tricenis*, but this from *triginta* would have the first syllable long.

6. **illacrimabilem]** 'who never weeps.' On the other hand Od. 4. 9. 26, *illacrimabilis* = 'unwept for.' The poets use many adjectives in *abilis* in an active sense. Cf. Od. 1. 3. 22, *Oceano dissociabili*, 'the dividing ocean'; Virg. Georg. 1. 93, *penetrabile frigus*, 'piercing cold,' so too *exitiabilis, genitabilis*, see Munro, Lucr. 1. 11.

8. *tristi compescit unda*] 'confines with melancholy stream.' Cf. 20. 8, *nec Stygia cohibebor unda*. With its slow and weary windings nine times interposed it formed the boundary of Tartarus. Cf. Georg. 4. 478, *tardaque palus inamabilis unda* | *alligat et novies Styx interfusa coercet*.

9. *scilicet*] from *scire licet* = 'surely,' 'doubtless,' is frequently used, as here, where an incontrovertible statement is repeated with fresh emphasis and particularity; 'with melancholy stream, yes, the stream that all must traverse...'

10. *quicunque...vescimur*] 'whoever feed on the bounty of earth,' a reproduction of the Homeric phrase for men, *Il.* 6. 142, *βοτῶν οἱ ἀρούρης καρπὸν ἔδουσιν*.

11. *sive reges*] see n. on 13. 27.

12. *coloni*] from *colo*, 'husbandmen.' '*reges*' = 'kings,' or possibly 'rich men.' Cf. *Od.* 1. 4. 11.

13. *carebimus*] 'shall we keep free from.'

14. *fractis fluctibus*] 'the breakers.'

15. *per autumnos...Austrum*] Autumn is the most unhealthy part of the year in Italy, owing partly to the prevalence of the Sirocco wind (*Auster*), which blows from Africa and the Sahara. Cf. *Sat.* 2. 6. 18, *plumbeus Auster* | *Auctumnusque gravis Libitinae quaestus acerbae*, 'the leaden South wind and deadly Autumn that makes the fortune of undertakers.'

16. *corporibus*] is governed partly by '*nocentem*,' partly by '*metuemus*.'

17. *ater*] is a general epithet of things infernal. Cf. *atras aures* in the last Ode.

*flumine languido*] Cf. the term *palus* used of the *Styx* by *Virg.* l. c. *Cocytus* = *κωκυτός*, wailing.

For the rivers of hell, cf. *Milton, Par. Lost*, 2. 576,

'Abhorred *Styx*, the flood of deadly hate;  
Sad *Acheron* of sorrow black and deep;  
*Cocytus* named of lamentation loud  
Heard on the rueful stream; fierce *Phlegethon*,  
Whose waves of torrent fire inflame with rage.  
Far off from these a slow and silent stream,  
*Lethe*, the river of oblivion, rolls.'

18. *Danai genus*] For the daughters of Danaus, see *Vocabulary* and *Od.* 3. 11. 23 to end.

19. *damnatus longi laboris*] It is usual after verbs of condemning, acquitting, and the like, to have a genitive of the charge, e.g. *damnatus furti*, which is explained by some such word as *crimine* being omitted; but here *longi laboris* is obviously not the charge but the sentence, 'condemned to endless toil.' Livy has a similar phrase *damnatus voti*, 'condemned to pay the thing vowed,' and Wickham quotes Cic. Verr. 2. 3. 11, *damnare octupli*, suggesting that it is probably a genitive of estimation or valuing. For '*longi*,' see n. on 16. 30.

21. *linquenda*] By its pointed position in strong contrast with '*visendus*' at the commencement of the preceding stanza.

*placens*] A perfect epithet.

23. *invisas cupressos*] The cypress is called 'hateful,' not because the tree itself is ugly but because it was sacred to Pluto, and is constantly associated with death; it is called *funebri*s, Epod. 5. 18, *feralis*, Virg. Aen. 6. 216.

24. *brevem dominum*] 'their short-lived lord.' For the use of *brevis*, cf. 3. 13, *breves flores rosae*.

The phrase '*brevis dominus*' is a sort of oxymoron: legally the *dominus*, or owner, is supposed to be the possessor in perpetuity, as opposed to one who is only a tenant or holder under a short lease; *brevis dominus*, 'an owner for a short time,' is therefore strictly a contradiction in terms.

25. *Caecuba*] sc. *vina*.

*dignior*] i. e. because he uses and enjoys it, the epithet being added with 'a certain bitterness,' as Wickham remarks. Cf. Eccl. xi. 9, 'Rejoice, O young man, in thy youth; and let thy heart cheer thee in the days of thy youth.....but know thou, that for all these things God will bring thee into judgment.'

26. *centum*] any indefinite number. Cf. 13. 34, *belua centiceps*.

27. *superbo*] Hypallage: the epithet is transferred from the drinker to the wine: 'he will proudly,' or 'in his pride stain the pavement.' At the same time the epithet *superbus* may be applied to the wine itself, as we speak of a 'generous,' 'noble' wine. The phrase '*tinget pavimentum*' implies that the banquet was riotous and reckless, much wine being spilt.



28. *pontificum potiore cenis*] 'superior to that of priestly banquets': for the use of *comparatio compendiaria*, see n. on 6. 14.

The *pontifices* formed one of the *collegia* or 'guilds' at Rome, and, as such bodies frequently do, owed their principal reputation to the magnificence of their banquets.

## ODE XV.

'Soon little land will be left for agriculture, and huge villas with their fishponds, shrubberies and gardens, will take the place of vineyards and oliveyards. Far different were the principles of our ancestors, of Romulus and rugged Cato: in their days individuals were poor, the commonwealth rich, private dwellings modest, the public dwellings and temples alone magnificent.'

The Ode is probably one of those written for a political purpose at the request of Augustus, who about 29 and 28 B.C. having accepted the functions of the censorship, made strenuous endeavours by various legislative enactments to restore the rapidly fading virtues of early Rome (v. Merivale, c. 33), and naturally applied to Horace, as to a sort of Poet Laureate, in the hopes that his verses might excite popular enthusiasm on their behalf. In the present case however Horace seems to have found the theme unpoetic and uncongenial, the Ode bearing in its stiffness and constraint every mark of being 'made to order' (*invita Minerva*). On the other hand the first six Odes of Book III. are brilliant examples of what Horace could do under the same circumstances.

1. *iam...relinquent*] The decline of the number of small holdings in Italy, and the almost total extinction of the yeoman class, which had formed the strength of the Roman legions, was at this time at Rome—as it must be whenever and wherever it occurs—a most difficult and perplexing political problem. Among the causes which brought it about may be reckoned (1) the destruction of property, and death or ruin of thousands of small proprietors during a century of

civil war, (2) the increasing number of wealthy capitalists at Rome, who purchased large estates which they turned into parks, preserves, pastures and the like, (3) the vast increase in the number of slaves, acquired by foreign conquest, which made it possible for such great estates to be kept up, (4) the fact that, owing to large imports of agricultural produce from all quarters of the world, much of the land in Italy could not be cultivated so as to leave any margin of profit.

regiae moles] 'princely piles.' '*moles*' = 'anything huge.' Building and land being cheap, the Roman '*villas*' seem to have covered an incredible space of ground. Tac. Ann. 3. 53 makes Tiberius speak of *villarum infinita spatia*.

4. stagna] 'ponds,' i.e. fishponds, *piscinae*. The Roman epicures made a special study of fish: the literature of the empire teems with allusions to the subject; in Cicero's time even men of talent and position such as Crassus, Hortensius and Lucullus devoted their retirement to the rearing of mullet.

platanus caelebs] 'the unwedded plane.' The term *caelebs* was used of trees which were not used as supports for training the vine, which were not, as it was called, 'wedded' to the vine, for which purpose the elm was especially used. Cf. Od. 4. 5. 30, *et vitem viduas ducit ad arbores*. The plane (cf. 11. 13) was an ornamental tree, planted in pleasure gardens, especially because of the shelter it afforded.

5. violaria...narium] Horace selects the 'violet,' 'myrtle,' &c., because owing to their scent and fragrance they were used at banquets; they are typical of luxury as contrasted with usefulness.

The phrase '*copia narium*,' literally 'wealth of the nostrils,' is a bold invention of his own to express 'abundance of sweet scents,' or 'sweet-scented plants'; such phrases must be judged not by strict grammatical rules, but by their general clearness and expressiveness.

8. domino priori] Ethic dative.

9. laurea] '*laurea*' is the fem. adj. from *laureus*; *arbor* must be supplied. It is called '*spissa ramis*' because it can be cut into any shape and when so cut grows very thick and compact.

10. ictus] 'darts,' i.e. of the sun's rays; the particular meaning to be given to the word is determined by the addition of the epithet '*fervidos*.'

non ita] 'not so,' = 'far differently.'

11. *praescriptum*] *sc. est*, 'was it ordained.'

*intonsi Catonis auspiciis*] 'by the example of unshaven Cato.' It was the special duty of the leader or general of an expedition to take 'the auspices': the army was said to follow 'the leadership and auspices' of their general; hence here '*auspicia*' = 'leading,' 'guidance,' 'example.' The Cato referred to is not the younger Cato (as l. 24), but Cato the Censor, who died B.C. 149, after a long life spent in attempting to stem the tendencies of the age. He is called '*intonsus*' because as an outward sign of his conservative views he continued to wear a beard after the old Roman fashion (cf. Od. 1. 12. 42, *incomptis Curium capillis*). Barbers were introduced at Rome B.C. 300.

13. *census*] 'income. It was the duty of the censors to estimate or assess (*censere*) the value of each citizen's property, partly with a view to taxation, partly that he might be registered in the proper 'class' for voting in the *comitia centuriata*. Hence '*census*' = 'wealth,' 'income.'

14. *commune*] A rare use of the neut. adjective, probably in imitation of the common Greek phrase for 'the public treasury,' τὸ κοινόν.

*decempedis*] The regular instrument used by the *agrimensores* in measuring land. Here the size of the rule is intended to suggest the size of the portico which required it, but the word sounds somewhat practical and inelegant. '*privatis*' is very emphatic, as in l. 13.

16. *excipiebat*] 'caught.' *excipio* as distinguished from *capio*, signifies 'to be ready to receive'; it was specially used of hunters who *received* the game as it was driven out of cover. Cf. Od. 3. 12. 11, *alto latitantem fruticeto excipere aprum*. Here the word signifies that, whenever there was a breath of cool air during the sultry summer day, the colonnade was waiting ready to catch and secure it.

17. *fortuitum...caespitem*] 'the chance turf,' i.e. such as a man might come across anywhere. Horace is probably referring to a cottage roofed with turf, such as were doubtless common in country districts in his own time, cf. Virg. Ecl. 1. 68, *pauperis et tuguri congestum caespite culmen*.

20. *novo*] 'new cut.'

There is a reference to the fact that Augustus about B.C. 28 did adopt vigorous measures for restoring many of the old but neglected temples in Rome, cf. Od. 3. 6. 2, Ov. Fast. 2. 63,

## ODE XVI.

'Repose is what all men pray for when in difficulty, but repose, Grosphus, neither gold nor purple can purchase, for neither wealth nor position can get rid of the cares and worries of the mind. Contentment is the great remedy; and indeed considering the short span of life why should we be so ambitious, so bustling, so eager for change? Go where we will, do what we will, care clings to us. Try then to be cheerful, make the best of things, and do not expect perfect happiness: remember though Achilles' career was glorious it was brief, Tithonus on the other hand was immortal but miserable: so too you abound in wealth, and I am poor, but as a compensation I have my gift of song.'

Pompeius Grosphus is also mentioned Epist. 1. 12. 22 where he is recommended to the friendship of Iccius:

*Utere Pompeo Grospho et, si quid petet, ultro  
Defer; nil Grosphus nisi verum orabit et aequum.*

1. *otium*] No single word accurately represents the various meanings to be assigned to this word here: its force must be inferred from the various ideas with which it is contrasted, e.g. storm l. 1, war l. 5, anxiety of mind l. 11, ambition l. 17, &c.

*patenti*] Emphatic. The sailor is out of sight of land, a position which the ancients, unaided by the mariner's compass (cf. l. 4), always considered dangerous.

2. *prensus*] 'caught,' i.e. by a storm. Cf. Virg. Georg. 4. 421, *deprensis olim statio tutissima nautis*, where Servius explains *deprensus* as a nautical term.

*simul...condidit*] See 8. 5 n.

3. *certa*] 'with trusty light,' i.e. only an occasional vague glimpse is caught of them, or else 'with their trusty light,' i.e. the stars in whose light sailors trust for guidance do not shine at all. Cf. Acts xxvii. 20, 'And when neither sun nor stars in many days appeared, and no small tempest lay on us (cf. the reading '*pressus*' for '*prensus*' found in some MSS.), all hope that we should be saved was then taken away.'

5. *bello furiosa Thrace*] So Virg. Aen. 3. 13 calls Thrace '*Mavortia tellus*.' *Thrace* = Θράκη.

6. *Medi*] Cf. 1. 31 n.

7. *non gemmis...auro*] Cf. Job xxviii. 12—15, 'It (wisdom) cannot be gotten for gold, neither shall silver be weighed for the price thereof.' '*venale*' = that can be purchased. The third line of a Sapphic stanza is so closely connected with the fourth that they read almost as one, and so render the peculiar position of '*venale*' possible, cf. Od. 1. 2. 20; 'purple' is classed with 'gems' and 'gold' because of its well-known costliness: in Aesch. Ag. 1. 949 the adjective ἀργυρώητος is used of it, and in 1. 969 ἱσάργυρος.

10. *summovet*] This word is technically used of the lictors who cleared a way for the consul, or of the same officers making a disorderly crowd 'move on.' Cf. Livy 3. 48, '*i, lictor, summove turbam*.'

*tumultus*] 'disturbances,' a continuation of the metaphor of '*summovet*.'

11. *curas...volantes*] 'cares that flit (even) round fretted roofs'; 'cares' are readily thought of as winged, cf. 1. 23, and are then spoken of as bats or similar ill-omened birds that haunt even the dwellings of the wealthy. '*laqueata tecta*' (cf. 18. 2) are roofs much carved and panelled, such as are only found in the dwellings of the great. The derivation is '*lacus*' = 'a hollow.'

13. *vivitur parvo bene*] lit. 'it is lived on little well to him to whom (*ei, cui*),' i.e. 'he lives well on little for whom...'

*vivere parvo* is found in this sense Sat. 2. 2. 1. After '*vivitur parvo*' it is easy to supply from the dat. '*cui*,' a dat. *ei*, the construction being exactly parallel with 3. 16. 43, *bene est cui deus obtulit* 'well it is with him to whom (*ei cui*) god....'

*paternum...salinum*] The 'silver salt-cellar' is his one piece of family plate: salt being a necessary accompaniment of all food, salt and the salt-cellar have always been regarded with special respect. '*splendet*' = 'is spotless,' i.e. kept carefully cleaned and polished. '*tenuis*' = 'humble.' Cf. for the whole Pers. Sat. 3. 25, *rure paterno | est tibi far modicum, parvum et sine labe salinum | quid metuis?*

15. *leves*] 'like infant's slumbers pure and light.'



**cupido sordidus**] 'ignoble greed.' *cupido* is always masc. in Horace. '*timor*' and '*cupido*' are opposed as 'fear of loss' and 'greed of gain.'

17. **brevi fortes**] Antithetical; the shortness of life does not check daring attempts. The same antithesis occurs Od. 1. 3. 37, *nil mortalibus ardui est* 'mortal though we are we deem no task too difficult.'

**iaculamur multa**] 'do we aim at many things,' i.e. form many ambitious projects. For some nobler lines on the same theme, cf. Milton's *Lycidas* 'Were it not, &c.,' ll. 67—84.

18. **quid terras...mutamus?**] 'why do we exchange (i.e. take in exchange for our own) countries, &c....?' '*alio sole*' is used with a slight inaccuracy = 'another climate.'

20. **fugit**] Notice that this is *fūgit*: 'has (by becoming an exile) escaped himself.' Cf. Epist. 1. 11. 27, *caelum non animum mutant qui trans mare currunt*, and Milton, *Par. Lost*, l. 254,

'The mind is its own place, and in itself  
Can make a Heaven of Hell, a Hell of Heaven.'

21. **aeratas naves**] 'ships with their brazen prows'; the adjective is added to shew that care is no respecter of persons, no position however dignified, not even the pomp and pageantry of a great expedition, can terrify it.

**vitiosa cura**] 'morbid'—*e mentis vitio orta*, Orelli.

22. **turmas equitum**] The knights are selected because being drawn from the wealthier classes, care might have been supposed to respect the proverbial gaiety of expensive cavalry regiments. Both '*naves*' and '*equites*' are also specially chosen because of their speed, cf. next line.

26. **oderit curare**] 'let it (*animus*) scorn to be careful about....' '*laetus in praesens animus*' is the nominative to '*oderit*,' and '*quod ultra est*' = *id quod ultra est* the accusative after '*curare*.' It is necessary to render '*curare*' 'to be careful' because of '*cura*' above, but the English phrase must be used with the same meaning as in St Luke x. 41, '*Martha, Martha, thou art careful* and troubled about many things.'

'*oderit*' must be subjunctive because of '*temperet*' which follows: it takes an infinitive after it as expressing 'unwillingness.'

**lento]** 'quiet.' '*lentus*' which when applied to things means 'clinging,' 'sticky,' 'tough,' 'pliant,' &c., when applied to persons means 'dull,' 'phlegmatic,' 'easy-going,' 'quiet'; it is opposed to such words as 'nervous,' 'excited,' 'energetic,' cf. Virg. Ecl. 1. 4, *tu, Tityre, lentus in umbra*, Cic. de Or. 2. 190, *lente ferre* 'to take easily.'

29. **abstulit...**] These lines give examples of the general truth '*nihil.....beatum*.'

Achilles had the choice of a brief but glorious career, or of one that was inglorious and long, cf. Hom. Il. 9. 412. The adjectives '*clarum*' and '*cita*' are therefore both emphatic.

30. **longa]** 'long' used by a rhetorical artifice for 'eternal': in referring to any well-known tale of horror the effect produced may be enhanced by a studied moderation in the use of descriptive terms; the imaginative faculties are excited, not crushed and exhausted. Cf. 14. 19, *longus labor*, also Od. 3. 11. 38, *longus somnus* = 'the sleep of death,' 4. 9. 27, *longa nocte* = 'eternal night.'

**Tithonum]** Aurora who loved him asked for him immortality, but failed to ask that it might be accompanied with eternal youth, and therefore it was his lot to grow older and more wasted (*minuit*) for ever, 'immortal age beside immortal youth.' Tennyson's fine poem 'Tithonus' should be compared.

31. **et mihi...**] 'and so, to come to ourselves, you are rich, I poor, but I may have something given me you have not,' and then this is illustrated in the next two stanzas.

32. **hora]** 'the hour,' i.e. time at some particular hour, sooner or later.

33. **te...**] governed by '*circum*.' It is put prominently forward, as is *tibi*, in emphatic contrast to *mihi*.

34. **mugiunt]** an instance of zeugma, as the word can only refer to *vaccae* and not to *greges*.

**hinnitum]** The penultimate syllable is long, and the final syllable elided before the vowel at the beginning of the next line.

35. **apta quadrigis equa]** To keep such a stud as to be able to compete in the four-horse chariot races was, as it is now to keep racers, a sign of great wealth, and perhaps extravagance. Cf. Aesch. Pro. 466, ἵππους ἀγαλματῆς ὑπερπλούτου χλιδῆς, Thuc. 6. 15, and the phrase οἰκίη τεθριπποτρόφος, 'a family that could keep a four-in-hand,' Her. 6. 35.



'*equa*': the ancients believed in the superior fleetness of mares (cf. Virg. Georg. 1. 59), but modern experience has not justified their verdict.

**bis Afro murice tinctae]** The reference is to the *δίσσαφα*, or 'twice dyed purple robes,' so renowned in antiquity. 'The dye was obtained from two kinds of univalves; (1) the smaller *bucinum murex*, 'whelk,' which was picked off the rocks; (2) *purpura*, *πορφύρα*, caught in the sea and thence called *pelagia*. To produce the true Tyrian dye (the colour of clotted blood, but varying with the light in which it was seen) the wool was dipped in two different baths, first of *pelagia* then of *bucinum*.' Prof. Mayor, Juv. 1. 27: an exhaustive note.

'*Afro*,' because the *murex* was found on that coast.

**38. spiritum]** 'inspiration.' So too *spiro* is used Od. 4. 3. 24, *quod spiro et placeo*, and Od. 4. 6. 29, *spiritum Phoebus mihi, Phoebus artem...dedit*.

**tenuem]** Either used modestly, 'some poor inspiration, following up the idea of '*parva rura*,' and exactly as it is used Od. 1. 6. 9, *conamur tenues grandia*, or, as Orelli and Wickham prefer, = 'finished,' 'refined,' referring to the special characteristics of Greek poetry, and comparing A. P. 46, *in verbis etiam tenuis cautusque serendis*, and Cic. Or. 3. 52, *oratio teres et tenuis*, 'polished and refined,' a meaning which agrees well with the derivation of *tenuis*, which is the English 'thin,' literally 'drawn out,' cf. *tendo*, *τείνω*, *τράβω*.

**Camenae]** Strictly the native goddesses of Italian poetry, as opposed to the foreign *Μοῦσαι*, but the word is used carelessly for 'goddesses of song.'

**39. non mendax]** 'that never lies.'

**malignum spernere volgus]** '*spernere*' is used as acc. after '*dedit*,' like the Gk. inf. with the article; '*volgus*' is the acc. after '*spernere*.' '*malignum*' = 'envious' of his name and fame.

## ODE XVII.

'Why, Maecenas, do you take the life out of me by your melancholy forebodings? You are the prop of my fortunes, the very half of my being; when you die I shall die too; I have sworn it and will keep my oath. I will never quit your side, even on that last dread journey, no not even if all the

monsters of hell endeavour to prevent me. Such is the decree of Fate, for whatever the constellation that governs your career, Libra, the Scorpion, or Capricornus, at any rate it is wonderfully in accord with mine: remember how *you* have been snatched from death itself, while *I* have had a similar miraculous escape; let us then be thankful, and each duly offer such thank-offerings as befit our position.'

Maecenas was a great invalid but passionately attached to life. Pliny, H. N. 7. 51, speaks of him as suffering from a *perpetua febris*, and for the last three years of his life never enjoying a moment's natural sleep. Both he and Horace died B. C. 8, the one surviving the other but a few days.

1. *querellis*] for spelling see 9. 18 n.

2. *amicum est*] 'is it pleasing.'

3. *obire*] sc. *diem supremum*, 'to die.'

4. *grande decus columenque rerum*] Cf. Od. 1. 1. 2, *Maecenas...o et praesidium et dulce decus meum*. For the metaphor in '*columen*' cf. Eur. Iph. T. 51, *στυλοὶ γὰρ οἰκῶν εἰσὶ παῖδες ἄρσεες*, and St Paul, Gal. ii. 9, *Ἰάκωβος καὶ Κηφᾶς καὶ Ἰωάννης οἱ δοκοῦντες στυλοὶ εἶναι*, 'who seemed to be pillars,' and Tennyson, In Mem. c. 64, 'the pillar of a people's hope.'

5. *partem*] supply *alteram* from '*altera*' in the next line = 'one of two parts,' i.e. 'the half.' Cf. Od. 1. 3. 8 where Horace calls Virgil *animae dimidium*.

7. *nec superstes integer*] 'nor remaining a complete whole.' Without Maecenas he would be but a part, a fraction of himself. Cf. our use of 'an integer.'

8. *utramque ducet ruinam*] 'shall bring (with it) destruction to us both.'

10. *dixi sacramentum*] The phrase is a technical one for taking the 'military oath of obedience.'

*ibimus, ibimus*] 'Horace speaks in the plural, keeping up the idea of soldiers swearing to their general.' Wickham. The explanation is tempting, but cannot be right, for the plural is used simply because it is necessary, as Horace is speaking of

himself and Maecenas. 'We will go...prepared to take our last journey side by side.' For the repetition of '*ibimus*' see 14. 1 n.

12. *carpere iter*] *carpere* is very common with such words as *viam*, *mare*, *prata*, meaning 'to hurry over.'

13. *Chimaerae*] *χίμαιρα* = a goat. The monster is described Hom. II. 6. 181, *πρόσθε λέων ὀπιθεν δὲ δράκων, μέσση δὲ χίμαιρα*.

Virg. Aen. 6. 285 places the Chimaera with other monsters at the entrance of the under world.

14. *si resurgat*] This is somewhat difficult: it can hardly mean 'should he rise up again,' i.e. from the grave, as Horace is here speaking of himself as forcing his way to Maecenas' side through the portals of death. It must therefore mean 'should he rise to confront me' (cf. the use of *re* in '*refulgens*,' 1. 23); and perhaps there is a quiet irony in the introduction of the hypothetical '*si resurgat*,' as Gyas and his brother giants are always (cf. Od. 3. 4. 69, &c.) represented as carefully pegged down beneath the roots of mountains.

15. *sic...placitum*] 'such is the decree of.'

17. *seu Libra seu me...*] It was a common belief that certain stars which were 'in the ascendant' at the hour of a person's nativity influenced his career, according as they were planets of a malignant or beneficent character.

Horace was not a believer in Astrology (cf. Od. 1. 11), and here implies that he knows and cares little about it; 'whatever the character of your horoscope,' he says, 'or of mine, I neither know nor care; one thing only do I know, viz., that they are both alike.' For the whole subject cf. Guy Mannering, especially Introduction and Chap. 3.

18. *pars violentior natalis horae*] 'the ascendant influence at the hour of my nativity.' The '*pars violentior*' in a horoscope would be the planet or star which by its position at the critical moment was deemed to have mastered or subdued all the others.

19. *tyrannus undae*] 'lord of the waves.' So Od. 1. 3. 15 the South wind is called *arbiter Hadriae*, i.e. the judge who can decide whether there shall be storm or calm.

22. *te...*] The clue to this somewhat involved clause is found by observing that '*impio Saturno*' is to be taken both with '*refulgens*' = 'shining brilliantly from the opposite quarter,' i.e. to oppose impious Saturn, and with '*eripuit*' = 'snatched thee from the power of.'

25. *alas*] For the metaphor cf. Byron, *The Destruction of Sennacherib*, 'For the Angel of Death spread his *wings* on the blast.'

*cum...sonum*] 'when the thronging populace thrice made their joyous applause echo through the theatres.' Maecenas was greeted with loud applause on first entering the theatre after a serious illness. Cf. *Od.* 1. 20. 4. The theatre would be that of Pompey at the south end of the Campus Martius. '*ter*': just as when we say 'three cheers.' *crepo* is used intransitively of any dry sound, e.g. rustling, rattling, clapping, and then in the poets actively = to make such a sound, here by clapping of hands (cf. *Od.* 1. 20. 4, *plausus*, from *plaudo*, to strike).

28. *sustulerat*] 'had carried me off.' By this use of the indicative in a hypothetical sentence an event is spoken of as *positively certain* to have happened, but for something or other having prevented it. There is the same construction *Od.* 3. 16. 3, *munierat...si non risissent*. For the event see *Ode* 13.

*Faunus*] Perhaps as a woodland god and therefore having control over trees, mentioned as being the friend of poets who love the country and the country's gods. Wickham suggests that *Faunus* = Pan, Pan being the son of Mercury, and that this may explain the introduction of '*Mercurialium*,' but no explanation can palliate the awkwardness of such an expression as '*Faunus guardian of the men whom Mercury guards*.'

For the reasons why Horace calls Mercury the patron of poets see *Od.* 1. 10. 1—8, where he is called the 'giver of speech' (*facundus*, cf. ἐμῆς, ἐμμηνέω) and 'father of the lyre' (*lyrae parens*), &c. Cf. too 7. 13. In no case, however, can the phrase '*virī Mercuriales*' be called a happy one, as a periphrasis for 'poets.'

30. *reddere*] 'to duly pay.' A vow consisted in promising, if the gods did something for you, to give or pay (*dare*) something in return (*re*): when the gods had done their part, you became *voti reus*, = 'a debtor of your vow,' which it then was your duty to 'repay,' 'pay as you were bound to do' (*reddere*).

## ODE XVIII.

'I have no lordly palaces, no princely fortune, but I have honesty, ability, reputation, and above all contentment. You, on the other hand, as though for you Time halted on its course, though old, are still eager to build new villas encroaching even on the sea's domain, yes, and worse still, encroaching on your poor neighbour's ground, driving him out from hearth and home with his wife and ragged children. And yet more surely than all your palaces, does the grave await you. What would you have? Impartially does earth open to take back her children, poor and rich alike: no wealth can bribe Death: in Death the rich man finds an eternal prison, the poor man eternal repose.'

A fine Ode, equally interesting in matter and manner, and deserving careful study.

1. *non ebur neque aureum lacunar*] These words go closely with one another, = 'no panelled roof adorned with ivory and gold.' That '*ebur*' cannot be taken by itself = 'ivory furniture' is plain from the other things mentioned, viz.: 'a roof,' 'architraves' and 'columns.' For '*lacunar*,' see 16. 11 n.

2. *renidet*] 'reflects the light'; which would be especially the case with a gilded ornamental ceiling.

3. *trabes Hymettiae*] 'architraves of marble from Hymettus.' '*Trabes*' = 'beams,' i.e. huge blocks of marble, shaped like beams. The marble of Hymettus was of pure white. What the '*trabes*' are is explained in the next line—long longitudinal blocks placed on the tops of the pillars.

4. *recisas*] 'quarried.' Numidian marble was celebrated.

5. *neque...occupavi*] i.e. nor have I unexpectedly had a fortune left me. The wealth of the Attalid kings of Pergamos was proverbial, cf. Od. 1. 1. 12, *Attalicis conditionibus* = 'on terms such as a Rothschild could offer.'

7. *Laconicas purpuras*] Cf. Juv. 8. 101, *Spartana chlamys*. The shell-fish (see 16. 35 n.) from which the purple dye was made were found on the coast of Laconia.



8. *trahunt*] 'spin.' The word is used of drawing out the thread (*filum*) from the ball of material on the distaff (*colus*), with a view to winding it round the spindle (*fusus*).

*honestae*] 'of gentle birth.' The epithet is added because it would only be the very wealthy or noble who would number among their retainers persons of gentle birth.

9. *ingeni benigna vena*] 'a rich vein of talent.' *ingenium* (from *in* and *gigno*), 'that which is born in one,' 'natural ability.' Horace always uses the contracted genitive of this and similar words.

'*vena*' is used in the same sense A. P. 409, *sine divite vena*, where from the epithet it is plain Horace derives the metaphor from a vein of ore.

11. *nihil supra deos lacesso*] 'for nothing beyond do I assail (or importune) the gods.' *lacesso* takes a double acc. from the general sense of 'asking' contained in it.

14. *beatus*] As frequently, it is very difficult to decide between the two meanings 'happy' and 'wealthy'; the word involves both ideas.

*unicis Sabinis*] 'my one dear Sabine farm.' The nom. of *Sabinis* is *Sabini*. Prof. Mayor (Pliny, Ep. 3. 4. p. 67) shews that it was usual to describe a farm in any district by the name of the people of that district; so in Pliny continually *in Tuscos* = 'to my Tuscan estate,' and Od. 3. 4. 21, *in arduos tollor Sabinos* 'I climb to my hilly Sabine farm.'

15. *truditur dies die...*] These words are the connecting link between what precedes and what follows: I practise contentment, because I remember that life is short, you, although life is short, still build, &c.

16. *novaeque...lunae*] 'and new moons only wax to wane,' Martin. The application is obvious, cf. 'Even so we, in like manner, as soon as we were born, began to draw to our end,' Wisdom v. 13.

17. *tu...*] Note the position of '*tu*': he represents himself as specially addressing some single person. *locare* is regularly used with an acc. and gerund of putting anything in the hands of a contractor for carrying out. '*secanda*' = 'to be hewn.'

18. *sub ipsum funus*] 'when close on the very borders of the grave.' Cf. *sub noctem*, *sub lucem*, &c.

20. *marisque...*] 'and are eager to push forward the shore of the sea that breaks on Baiae, not satisfied with the possession of the unbroken line of coast.' For '*urges*,' see 9. 9 n. Baiae was the Brighton of Rome, and the whole coast from Baiae to Puteoli was studded with villas.

21. *summovere* (for which cf. 16. 10 n.) = 'make to move forward.' *Maria summoventur* (Senec. Contr. 5) and *mare summovere* (Senec. de Tranq. 3) are also used of the same thing, the sea being represented as 'made to get out of the way.'

22. *continente ripa*] either (1) 'the confining shore,' taking *continente* as a participle, or (2) 'the unbroken shore,' taking *continente* as an adj. nearly = *continuus*, 'holding together,' the sense being that he is not satisfied until his villa projecting into the sea has *broken* the hitherto unbroken line of coast.

23. *quid, quod...*] 'Always used to introduce some stronger argument or charge,' Wickham. Literally, 'What (shall I say) of the fact that...?'

24. *terminos*] 'boundary-stones,' set up at the four corners of each plot of ground; they were under the special protection of the venerable god Terminus, and the citizen who moved one was devoted to the gods. See a very interesting account in Merivale, c. 33, and cf. Deut. xxvii. 17, 'Cursed be he that removeth his neighbour's landmark. And all the people shall say, Amen.'

25. *clientium*] emphatic; the crime was more heinous because committed against those he was bound to protect. The laws of the XII Tables contained a special provision on the subject, *patronus si clienti fraudem fecerit, sacer esto*.

26. *salis avarus*] 'leap in the eagerness of greed.' '*salis*' indicates his boldness and eagerness.

*pellitur...natos*] The natural order of this sentence is considerably altered, on purpose to get the emphatic verb '*pellitur*' first 'Forth is driven...' The verb is in the singular because though Horace says '*et uxor et vir*,' he is thinking mainly of the wife 'with her baby at her breast.'

For the whole scene, cf. Guy Mannering, c. 8, and Meg Merrilies' curse on Ellangowan.

29. *nulla certior tamen*] 'and yet no hall awaits its wealthy lord more surely than the appointed end of greedy Death,' i.e. more certainly than the hall you are building does the grave, the appointed end of all men, await you.



34. *regum*] Either actual 'kings,' or, as frequently in Horace, 'great men.'

*satelles Orci*] No doubt Horace is thinking of Charon, but the peculiar form of the expression 'attendant,' or rather 'sentinel of Orcus' is to be noticed. Throughout this Ode, the palace (*aula*) which the rich man is preparing is compared with the place (*Orcus*) that is prepared for him; he has his 'guards' (*satellites*), 'attendants,' and so has the grave, a grim and incorruptible one (*satelles Orci*).

35. *callidum Promethea*] 'notwithstanding his cunning.' For this account of Prometheus, see 13. 37 n.

36. *auro captus*] Cf. Od. 3. 16. 9, *aurum per medios ire satellites...amat*, a passage which shews what force is to be given to '*satelles*' here.

*hic*] Both Orelli and Wickham say 'not Charon but Orcus,' for, they urge, the next lines, and especially the word '*vocatus*,' cannot refer to Charon. But in the first place, to make '*hic*' not refer to the main nominative of the preceding sentence, but to a merely qualitative word such as '*Orci*,' especially when the last words of the sentence are '*auro captus*' in agreement with '*satelles*,' is to violate the first principles of speech. If a schoolboy were to say, 'The Head-Master's butler wouldn't let me out though well tipped. He is a beast,' according to this theory the 'He' would refer to the Head-Master. Secondly, those who say that l. 40 could not be used of Charon, forget that Horace, though no doubt thinking of Charon, has only spoken of '*satelles Orci*,' and surely it is the part of a *satelles* when summoned (*vocatus*) to hearken (*audire*, ὑπακούειν). Cf. too '*coercet*,' which is accurately used of a 'guard' or 'sentinel.'

37. *Tantali genus*] i.e. men like Tantalus, and therefore such men as the rich man of ll. 17—28. From the nature of his punishment it is clear that Tantalus was taken as a type of greedy and grasping characters.

38. *hic levare...*] 'he too when summoned—aye and unsummoned—to relieve the poor man whose trials are over, obeys.'

To those who will compare the two I think there will appear an interesting parallelism between this Ode and the parable of Dives and Lazarus, St Luke, ch. xvi.

## ODE XIX.

'I have had a vision of Bacchus teaching his sacred hymns to all his train: spare me, dreadful deity, and grant me to tell of thy kingdom abounding in wine and milk and honey, of thy glorified bride, thy victory over thy foes, thy power over nature and overthrow of the rebellious Titans, yea, and even the monsters of the under-world reverencing the symbol of thy strength.'

This Ode is generally described as a mere imitation of a Greek dithyramb, but Plüss, probably rightly, considers it the expression of the poet's longing in a period of anarchy and confusion for an ideal and idyllic world: this he symbolizes under the form of a vision of the reign of Bacchus (the Greek Dionysus, rather than the Roman Bacchus), the giver of happiness and abundance, the founder of civilization, and the conqueror of the rebel powers of darkness.

1. *in remotis rupibus*] his favourite haunts. Cf. Soph. O. T. 1105, ὁ Βακχεῖος θεὸς ναιῶν ἐπ' ἄκρων ὀρέων.

*carmina*] 'hymns' connected with his worship.

4. *acutas*] either 'peaked,' 'sharp-pointed,' as they were always represented, or—which I prefer considering the emphatic position of the adjective, and the fact that it then matches '*discentes*'—'pricked up,' i.e. to listen.

6. *pleno Bacchi pectore*] 'my heart being filled with (i.e. inspired by) his divinity,' cf. Od. 3. 25. 1, *quo me, Bacche, rapis tui plenum?*

*turbidum laetatur*] 'tumultuously rejoices,' see 12. 14 n.

7. *parce*] Why he should spare, is explained by the words '*gravi metuende thyrsos*,' for the stroke of the thyrsus caused a frenzy bordering on madness.

10. *vinique fontem* ..] These are all the miraculous gifts of the god. The description is probably taken from the Bacchae of Euripides, l. 704; 'wine' 'milk' and 'honey' are all well-known types of plenty and abundance, cf. Exod. iii. 8, 'A good land and a large...a land flowing with milk and honey.'

11. *truncis cavis*] Bees often hive in hollow trees, cf. Virg. Georg. 2. 453; here however a miraculous supply is spoken of, such as in Virg. Ecl. 4. 30 is destined to mark the golden age '*et duræ quercus sudabunt roscida mella.*'

12. *iterare*] not 'to tell of more than once,' but to 'represent' (i.e. present, or make present once more) in language what has been previously seen with the eyes.

13. *beatae*...] This refers to Ariadne. '*beatae*' = 'deified.' '*honorem*' = 'mark' or 'token of dignity' i.e. the queenly crown which was given her by Dionysus on their marriage and which became the constellation *Corona*, cf. Virg. Georg. 1. 222.

14. *Pentheî*] From the Greek Πένθευς comes the Latin *Pentheus* which is then treated as a trisyllabic word and so declined.

16. *Thracis*] a Greek adj. Θράξ, Θρακός = Thrax, Thracis.

17. *flectis amnes*] During his Indian travels Dionysus crossed the Orontes and Hydaspes which afforded a passage on dry ground when touched by his thyrsus. The same happened with regard to the Red Sea ('*mare barbarum*'). '*flectis*' applied both to the rivers and the sea probably meaning 'dost make yield to thy sway.' '*barbarum*' = 'foreign,' see 4. 9 n.

18. *uvidus*] lit. 'moist,' cf. Gk. βεβρεγμένος. In all languages there are many conventional phrases and words used to express the condition of being drunk.

19. *nodo coerces viperino*] 'dost confine in a knot of serpents,' i.e. Bacchus binds up their hair with serpents to amuse himself.

20. *sine fraude*] 'without harm,' 'unharméd.' The use of *fraus* in this sense is chiefly found in legal documents (cf. *SE FRAUDE* in the XII Tab.) and is somewhat antiquated.

21. *tu, cum*...] The giants endeavoured to storm heaven, by piling mountains on one another, cf. Virg. G. 1. 281. '*parentis regna*' = 'the realms of the great Father,' i.e. heaven the abode of Juppiter. '*per arduum*' = 'through the steep sky.'

23. *Rhoetum*] one of the giants. '*leonis*' because Bacchus assumed this form during the fray; he had also assumed it when taken prisoner by Tyrrhenian pirates.

25. *quamquam...*] The construction is *quamquam*, *cho-reis et iocis ludoque aptior dictus, pugnae non sat idoneus ferebaris*. '*non sat idoneus*' = 'not sufficiently well-suited,' i.e., by the figure called litotes, 'very ill-suited,' cf. *non leni* l. 15.

27. *sed idem*] 'but yet'; for *idem* used where opposite qualities are represented as existing in the same individual, see 10. 16 n. Here the meaning is 'but thou the same person who usedst to be considered good for nothing but fun, &c.'

28. *pacis eras mediusque belli*] 'thou didst take thy part in peace and war alike'; i.e. Dionysus notwithstanding what was said of him shewed that though he enjoyed peace he was equally ready for war.

As regards the position of *que* here and l. 32, Orelli well remarks that the phrase, if expressed fully, would be *pacis eras medius mediusque belli*, but that one *medius* being naturally omitted for brevity the phrase is left as in the text. No doubt too convenience as regards scansion has a great influence in poetry on the position which '*que*' is allowed to assume. Cf. *ve* in a similar position 7. 25.

29. *aureo cornu decorum*] The horn is a very ancient symbol of strength, vigour, plenty and fertility. The god of wine 'that maketh glad the heart of man' is represented with them: Ovid A. A. 1. 1. 239 says that under the influence of wine '*pauper cornua sumit*'; cf. too Od. 3. 21. 18, *tu* (i.e. Bacchus) ...*addis cornua pauperi*, and also for the use of the word 'horn' 1 Samuel ii. 1, 'Mine horn is exalted in the Lord.'

31. *recedentis*] to be taken with '*pedes*' and '*crura*' = 'of you retreating,' 'as you retreated.' The god had gone to Hades to bring back his mother Semele.

*trilingui ore*] The expression must not be examined too closely: *os trilingue* ought to mean 'a mouth with three tongues,' here it is = 'the tongue of each of his three mouths.'

## ODE XX.

'I, Maecenas, shall never die but shall be changed into a swan the music of whose note shall be heard throughout the world; therefore let none mourn over my cenotaph.'

The Ode is completely conventional and unnatural: Horace concludes Bk. 3 with an Ode which also expresses his hope of

an immortality of fame, but which affords an admirable contrast to this in force and power.

Wickham says the Ode may be described as an amplification of Ennius' epitaph on himself:

'Nemo me lacrumis decoret, nec funera fletu  
Faxit. Cur? volito vivu' per ora virum.'

No doubt the same thought underlies both the epitaph and the Ode, but it would be impossible to point out more vividly, than is done by bringing them together, the contrast between what is genuine and what is fantastic in poetry.

According to Plüss, the situation is this; the poet is supposed to be dead; his corpse is on the funeral pyre; Maecenas calls on his friend for the last time; in answer the poet's ghost or shade proclaims its transformation.

1. *non usitata...*] 'on no ordinary or faltering pinions will I sweep, a bard of double shape, through the bright upper air.'

'*non usitata*': so in the 1st Ode of the next book l. 2 he speaks of his writings as '*carmina non prius audita*,' partly meaning that lyric poetry had not been attempted in Latin by any before him, partly that the quality of his poetry was of no common stamp.

2. *liquidum aethera*] The epithet *liquidus* is applied to either *aer* or *aether*, either with reference to its being 'translucent' like water, or 'yielding' like all fluids (cf. in this case Milton's phrase 'the buxom air,' where 'buxom,' the German 'beugsam,' means 'yielding').

4. *invidiaque maior*] 'and soaring high above envy.' Lit. 'greater than,' i.e. 'superior to' envy.

5. *pauperum sanguis parentum*] 'the offspring of lowly parents.' The phrase is employed in close connection with the word '*invidia*' in l. 4: Horace was the son of a freedman (*libertinus*), and the meanness of his birth was a favourite subject for the sneers of those who were jealous (*invidi*) of his social and poetical success (cf. Sat. 1. 6. 46). He here adopts the very words in which they had sneered at him in order to make the glory which he was destined to attain greater, by contrast with the position from which he had started.



6. *quem vocas dilecte Maecenas*] These words may be taken in two ways—(1) ‘Whom thou, O Maecenas, dost call Dear friend’; (2) ‘Whom thou, O dear Maecenas, dost call’ or ‘summon.’ The objection to the first method is the separation of the vocative ‘*dilecte*’ from the vocative ‘*Maecenas*,’ which is impossible, if the ordinary laws of language are to be respected. Moreover elsewhere Horace has such phrases as *care Maecenas* Od. 1. 20. 5, *candide Maecenas* Epod. 14. 5, which prove that he would naturally have used such a phrase as ‘*dilecte Maecenas*.’ Besides it is extremely doubtful whether ‘*vocas dilecte*’ could even by itself mean ‘thou callest Dear friend’: it would certainly be questionable Latin.

The second translation is natural and, I think, necessary, but obscure. Orelli would explain ‘*vocas*’ as = ‘dost summon,’ i.e. to thy house, company, or the like, but this seems mean and matter of fact in the very middle of such a rhapsody. Personally I am strongly in favour of giving to ‘*vocas*’ a much wider and larger sense, = ‘dost summon,’ i.e. to poetic endeavour, to the hope of glory and immortality. So taken it gives excellent sense, and the behaviour of Maecenas is forcibly contrasted with that of Horace’s detractors—‘I, whom many sneer at as lowborn, yes I, whom thy voice (*vox, voco*) on the contrary, beloved Maecenas, ever urges forward, shall never encounter death.’ So too Archdeacon Wrangham (v. Translations of Horace, selected by C. W. F. Cooper):

‘Not I, from humble lineage sprung,  
Not I, dear Patron, whom thy tongue  
Summons to fame, will fear to die  
Or bound by Styx’s fetters lie.’

7. *obibo*] sc. *diem supremum* = ‘I shall die.’

9. *iam iam...*] He here speaks as though he felt his metamorphosis already beginning.

*residunt cruribus*] ‘settles down on my ankles.’ *sido* and its compounds (as distinguished from *sedeo*) always express a slow and gradual process of coming into a position of rest.

11. *leves*] Notice the quantity.

13. *Daedaleo notior*] The reading *notior* ‘more famous’ is found in two good MSS. and gives better sense than the common reading *ocior*. It also avoids the very awkward hiatus *Daedaleo ocior*, although in lines, where proper names occur, the poets not unfrequently affect a similar license: cf. Virg. Ecl. 2. 24, in *Actaeō Æracyntho*; Ovid Her. 9. 87, *cupressiferō Ærymantho*.

For an account of the song of the dying swan (about which naturalists are silent) see Tennyson's *The Dying Swan*, and cf. the well-known epigram :

'Swans sing before they die, 'twere no bad thing  
Should certain persons die before they sing.'

17. *dis-simulat*] 'endeavours to hide.'

19. *noscent*] 'shall learn.' *nosco* is an inceptive verb like the Gk. γιγνώσκω; hence the perfect *novi* (and in Gk. ξυνωκα) = 'I have learnt,' i.e. 'I know.'

*peritus*] used proleptically; 'by the study of my writings shall the Spaniard become learned.'

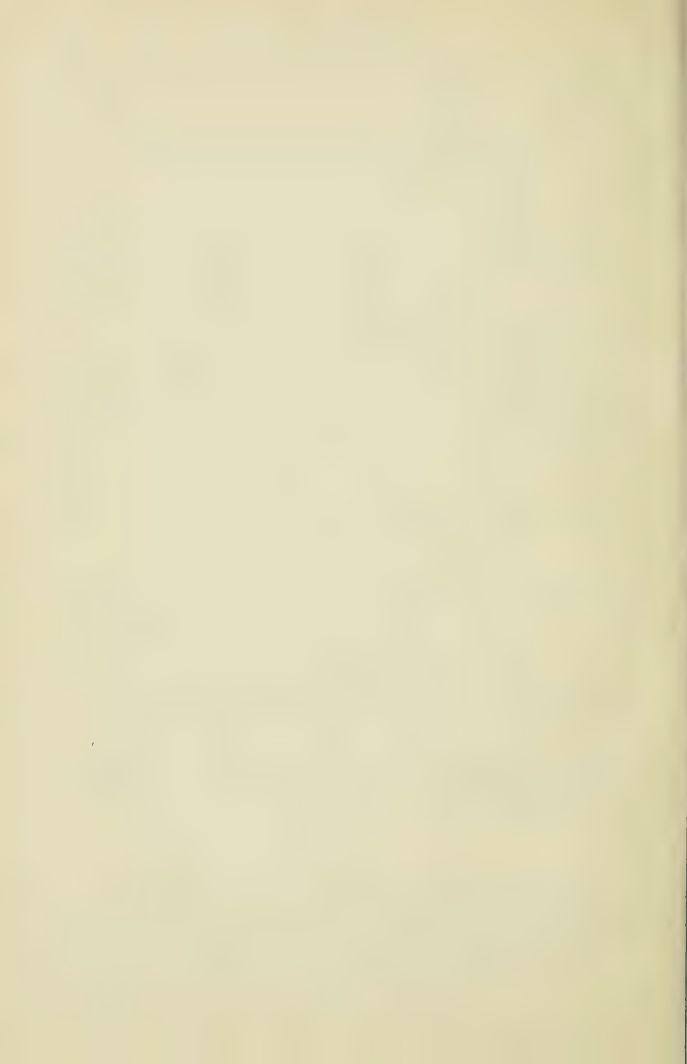
Considering however the fact that during the succeeding century Spain produced many writers of great eminence, e.g. the two Senecas, Lucan, Martial, Columella and Quintilian, perhaps it is not quite impossible that at this time the Spaniards may have been noted for literary zeal, and that Horace may be using the adjective with strict accuracy.

20. *Rhodanique potor*] a periphrasis for 'dwellers by the Rhone.' Cf. Hom. Il. 2. 825, πίνοντες ὕδωρ μέλαν Αἰσίοιο, and Od. 4. 15. 21, *qui Danubium bibunt*.

21. *inani*] so too '*supervacuus*' l. 24, because Horace will still survive, i.e. his fame will. How there could be a '*funus*' at all it is difficult to see, as his body had been changed into that of a swan at the beginning of the Ode: here however he seems to speak as if his spirit only had taken flight, leaving its tenement of clay behind it, over which his friends, thinking it to be Horace, will perform funeral rites, 'empty' rites however, because the real Horace will be still alive and immortal.

It is idle to attempt to explain the discrepancy: conventional poetry and conventional painting evade the ordinary rules of criticism and common sense, sometimes with success, usually without.





# VOCABULARY.

## LIST OF ABBREVIATIONS.

a.	=active.	interrog.	=interrogative.
abl.	=ablative.	m.	=masculine.
acc.	=accusative.	mod.	=modern.
adj.	=adjective.	n.	=neuter.
adv.	=adverb.	nom.	=nominative
cf.	=confer, i.e. compare.	num.	=numeral
comp.	=comparative.	opp.	=opposed.
conj.	=conjunction.	part.	=participle
dat.	=dative.	perf.	=perfect.
dep.	=deponent.	pers.	=personal.
dim.	=diminutive.	plur.	=plural.
f.	=feminine.	poss.	=possessive.
fr.	=from.	prep.	=preposition.
freq.	=frequentative.	pron.	=pronoun.
gen.	=generally.	rel.	=relative.
gen.	=genitive.	sing.	=singular.
i.e.	=id est, that is.	subst.	=substantive.
impers.	=impersonal.	sup.	=supine.
indecl.	=indeclinable.	superl.	=superlative.
indef.	=indefinite.	v.	=verb.
interj.	=interjection.		

The words in brackets either indicate the derivation of a word or are closely akin to it.

a, or ab, prep. with abl. *from*:  
born of, iii. 21.

abdo, ěre, dīdi, dītum, v. a.  
*hide*. (ab, do)

absum, esse, fūi, v. n. *am*  
*absent, am far from*.

absūmo, ěre, sumpsi, sump-  
tum, v. a. *use up, consume*.

ac, or atquē, conj. *and*.

ācervus, i, m. *heap*.

Āchæmēnes, is, m. a king of  
Persia, ancestor of the Per-  
sian kings, regarded as the  
richest of men. xii. 21,  
note.

Āchilles, is, or ěi, m. the most  
beautiful and brave of the  
Greeks who went to Troy.

He slew Hector and fell in  
battle at the Scæan gate.  
iv. 4, note. xvi. 29. (Ἀχιλ-  
λεύς)

ācuo, ěre, ui, ūtum, v. a. *make*  
*keen, sharpen, whet*.

ācūtus, a, um, adj. *sharp*. In  
xix. 4. either (1) *pricked up*  
*to listen* or (2) *sharp point-*  
*ed*. (acuio)

ad, prep. with acc. *to, to meet*.  
addo, ěre, dīdi, dītum, v. a.  
*add, add to*; adde quod, viii.  
17, note, *add the fact that*,  
i.e. *then too*....

ādeo, ěre, īvi, or ii, ĩtum,  
v. a. and n. *approach, go to*.  
ādīmo, ěre, ēmi, emptum, v. a.

*take away, withdraw.* Hector ademptus, iv. 10, note, *the loss of H.*

adspicio, ěre, spexi, spectrum, v. a. *look at, look upon, regard.*

Æācus, i, m. king of Ægīna, celebrated for his justice, after his death became one of the three judges in Hades. xiii. 22, note.

ædes, is, f., in sing. *temple, shrine*; plur. *house.*

Ægæus, a, um, adj. *Ægean.* As subst. Ægæum, i, *the Ægean sea*, xvi. 22, between Greece and Asia Minor.

Æōlīdēs, æ, patronymic, *son or descendant of Æōlus*. xiv. 20.

Æōlius, a, um, adj. *Æolian, having to do with Æolia*, a district of Mysia in Asia Minor: both Sappho and Alcæus used the Æolic dialect. xiii. 24, note.

æquē, adv. *equally, as.*

æquo, āre, āvi, ātum, v. a. *make equal or level, match.*

æquus, a, um, adj. *even, impartial*; of mind *level, tranquil*, iii. 1.

āēr, āēris, m. *air, mist, cloud.* vii. 14, note.

ærātus, a, um, adj. *brazen, of ship brazen-beaked.* (æs)

æstuo, āre, āvi, ātum, v. n. *boil, surge, eddy, seethe.* (æstus)

æstuōsus, a, um, adj. *surging, stormy, raging.*

æstus, ūs, m. *heat.* (αἶθω)

ætas, ātis, f. *age, time of life, youth*, iii. 15.

æternus, a, um, adj. *everlasting, endless, eternal, ceaseless.* xi. 11, with double meaning, *see note.*

æthēr, ěris, acc. æthērā, m. *the upper air.* (αἰθήρ)

ævum, i, n. *age, span of life, life, generation.* ter ævo functus, ix. 13, *having thrice fulfilled the span of life, i.e. passed through three generations.* (αἰών)

Afer, fri, m. *an African, Carthaginian.* i. 26, xvi. 35. affēro, ferre, attŭli, allātum, v. a. *bring to.* (ad, fero)

Africa, æ, f. *Africa.* xviii. 5.

āger, agri, m. *field.* (ἀγρός)

āgīto, āre, āvi, ātum, v. a. *I make to move, rouse, drive, shake.* (freq. of ago)

agna, æ, f. *lamb.*

āgo, ěre, ēgi, actum, v. a. *drive, drive along, waft along, bear.* āgē, as interj. xi. 22, *go!*

ah, interj. *ah!*

Ajax, ācis, Greek hero, son of Telamon, fought at Troy. In contest for armour of Achilles was worsted by Ulysses and becoming mad with grief killed himself. iv. 5, note.

ālā, æ, f. *wing.* (= axla, shortened for axilla)

albus, a, um, adj. *white, pale.*

Alcæus, i, m. lyric poet of Mytilene in Lesbos, flourished 610 B.C., invented the Alcaic metre, wrote many warlike odes. xiii. 27, note.

ālēa, æ, f. *a game of chance, chance, hazard, risk.*

ālēs, gen. ītis, adj. *winged*; also as subst. *bird, omen.* (ala)

ālīundē, adv. *from another quarter, from any other source.* (alius, unde)

ālius, a, ud, adj. *other, another.* (ἄλλος)

- alter, ĕra, ĕrum, adj. *one or other of two, second, different, opposite.*
- altus, a, um, adj. *high, lofty, tall.* in altum, iii. 19, *on high*: as subst. altum, i, *the deep sea*, x. 1.
- āmābilis, e, adj. *loveable.*
- āmārus, a, um, adj. *bitter.*
- ambīgūus, a, um, adj. *moving to both sides; wavering, doubtful.* v. 23, *half girlish.*
- āmīcītia, æ, f. *friendship*, pl. i. 4, *leagues.*
- āmīcus, i, m. *friend.*
- āmīcus, a, um, adj. *friendly, friendly to, pleasing; comparative, amīcior.*
- amnis, is, m. *stream, river.*
- āmo, āre, āvi, ātum, v. a. *love, love to, am wont to.*
- āmœnus, a, um, adj. *lovely to the eye.*
- āmor, ōris, m. *love.*
- amplus, a, um, adj. *big, large.*  
Geryonem ter amplum, xiv. 7, *G.'s triple bulk.*
- ān, conj. *whether, or.*
- ancilla, æ, f. *maid-servant, hand-maid.*
- anguis, is, m. *snake.*
- angŭlus, i, m. *corner, nook.* (ἀγκŭλος)
- angustus, a, um, adj. *narrow.*  
res angustæ, x. 21, *straitened circumstances.*
- ānīma, æ, f. *breath, life, soul, breeze.* (ἀνεμος)
- ānīmōsus, a, um, adj. *full of spirit, bold, courageous.*
- ānīmus, i, m. *spirit, mind, affection, heart, soul.*
- annus, i, m. *year.*
- Antīlōchus, i, m. *son of Nestor, who was slain by Memnon the son of Tithōnus and Aurōra.* ix. 14.
- antrum, i, n. *cave, grotto.*
- āpīum, i, n. *parsley.* vii. 24, note. (apis)
- Āpollo, īnis, m. *the sun-god, brother of Diana. God of divination and poetry, of healing and also destruction.* x. 20. (? connected with ἀπόλλυμι)
- appāreo, ĕre, ūi, ĭtum, v. n. *appear, show oneself.*
- appōno, ĕre, pōsŭi, pōsĭtum, v. a. *place to, add to.* (ad, pono)
- āpto, āre, āvi, ātum, v. a. *fit, set to.*
- aptus, a, um, adj. *fitted to, fit for, trained for.*
- Āquīlo, ōnis, m. *North wind.* ix. 6.
- āquōsus, a, um, adj. *watery.*
- Ārabs, ābis, m. *an Arabian.* xii. 24, note.
- ārātrum, i, n. *plough.* (aro)
- arbĭter, tri, m. *judge; lord of the revel,* vii. 25, note.
- arbor, ōris, f. *tree.*
- Arctos, i, f. *the constellation of the Great Bear (ursa major); and then the wind which blows from that quarter, North wind.* (ἀρκτος)
- arcus, ūs, m. *bow.*
- ardens, part. ardeo, *burning, fiery.*
- ardeo, ĕre, arsi, arsum, v. n. *burn, glow, burn with love for, am fired with love for,* iv. 7.
- ardŭus, a, um, adj. *steep, difficult; per arduum,* xix. 21, *through the steep sky; rebus in arduis,* iii. 1, *in difficult circumstances, when life's path is steep.*
- argentum, i, n. *silver, plate.* (ἀργŭρος)

Argēus, a, um, adj. *Argive*, of Argolis in the Peloponnese.

vi. 5, note. (Ἀργεῖος)

ārīdus, a, um, adj. *dry, withered, wizened* old age. (areo)

Armēnius, a, um, adj. *Armenian*. ix. 4.

armum, i, n. gen. in plur. *arms, weapons*.

arx, cis, f. *citadel, hill*; plur. vi. 22, *heights*.

asper, ēra, ērum, adj. *rough*.

Assyrius, a, um, adj. *Assyrian*; of nard, xi. 16, note.

astrum, i, n. *star*. (ἀστήρ)

āt, conj. *but*.

āter, tra, trum, adj. *black, dark, gloomy*.

atquē, or ac, conj. *and*.

Atrīdes, æ, m. *son of Atreus*, generally means Agamemnon. iv. 7.

ātrox, ōcis, adj. *gloomy, unbending, stubborn*. (āter)

Attālus, i, m. king of Pergamus, died 133 B.C. and left his wealth to the Roman people. xviii. 5, note.

attēro, ēre, trivi, tritum, v. a. *rub*; wag tail, xix. 30.

audio, ire, ii or ivi, itum, v. a. *hear, hear of, hearken, obey summons, obey*, xviii. 40.

aufēro, ferre, abstūli, ablātum, v. a. *bear off, take away, rob of*.

Augustus, i, m. first Roman Emperor, originally called C. Octavius, then adopted by Julius Cæsar and called C. Julius Cæsar Octavianus. Born B.C. 63, died A.D. 14. ix. 19.

aula, æ, f. *hall, court, palace*. (αὐλή)

Aulon, ōnis, m. a valley near Tarentum in South Italy,

celebrated for its vineyards. vi. 18.

aura, æ, f. *breath, breeze*; tua aura, viii. 23, *the breath of thy love*. (ἄω)

aurēus, a, um, adj. *golden*. (aurum)

auris, is, f. *ear*. (οὖς)

aurum, i, n. *gold*. (? connected with æs)

auspīcium, i, n. *watching of birds, omen, auspices*. xv. 12, note, *the example*. (avis, spicio)

Auster, tri, m. *the drying or South wind*. xiv. 16. (αὔω)

aut, conj. *either, or*.

Autumnus, i, m. *the time of increase, Autumn*. (augeo)

āvārus, a, um, adj. *greedy, miserly*; xviii. 26, *in the eagerness of greed*. (aveo)

āversus, a, um, part. *averto, turned away from, opposed to, averse from, with distaste for*.

āvidus, a, um, adj. *greedy, avaricious*.

bāca, æ, f. *berry*.

bacchor, āri, ātus sum, v. dep. n. *revel*.

Bacchus, i, m. *the god of wine*. vi. 19; xix. 1, 6.

Baiæ, ārum, f. a town on the bay of Naples. xviii. 20, note.

barbārus, a, um, adj. *speaking unintelligibly, barbarous, foreign*. (an imitative word, iv. 9, note)

Bārīnē, ēs, f. *proper name*. viii. 20.

bēātus, a, um, adj. *made blessed, happy, wealthy, fertile* v. 21, *noble, deified* xix. 13. (beo)

bellicōsus, a, um, adj. *war-like*. (bellum)  
 bellum, i, n. *war*. (originally *duellum*, a contest between two, a duel)  
 bēlŭa, æ, f. *monster*.  
 bēnē, adv. *well*. non bene, vii. 10, *not over bravely*; bene fidus, xii. 15, *firmly faithful*. (bonus)  
 bēignus, a, um, adj. *good, kindly, liberal, rich*. (bene)  
 bēo, āre, āvi, ātum, v. a. *make happy, bless*.  
 bībo, ěre, bībi, no sup., v. a. *drink*; bibit aure, *drinks in with his ear, i.e. listens eagerly to*; arbiter bibendi, vii. 26, *note, lord of the revel*. (πινω)  
 bīformis, e, adj. *two-shaped, of double shape*. (bis, forma)  
 bis, num. adv. *twice*. (=duis from duo, cf. bellum, *dis*)  
 Bistōnides, gen. um, f. the women of the Bistōnes, a tribe of Thrace, chief home of the Dionysiac worship. xix. 20. (Gk. fem. adj. Βιστωνίς)  
 bōnus, a, um, adj. *good, kindly*; in bonis rebus, iii. 2, *in prosperity*. comp. mēlior, superl. optimus.  
 Bospōrus, i, m. the strait near Constantinople, the *Bosporus*. xiii. 14, *note*; xx. 14.  
 brāchium, ii, n. *arm*. (βραχίον)  
 brēvis, e, adj. *short, short-lived, of income small*. (βραχύς)  
 Brisēis, idis, f. a maiden taken prisoner by Achilles, who was forced to give her up to Agamemnon. iv. 3, *note*.  
 brūma, æ, f. *the shortest day, winter*. (=brevima)

Brūtus, i, m. one of the murderers of Cæsar, 44 B.C.; he commanded along with Cassius at Philippi, 42 B.C. vii. 2.  
 cādo, ěre, cēcīdi, cāsum, v. n. *fall*.  
 cādūcus, a, um, adj. *destined to fall*. (cado)  
 cādus, i, m. *large earthen vessel, wine-jar*. (κάδος)  
 Cæcūbus, a, um, adj. *of Cæcubum* in Latium near Fundi. As subst. Cæcubum, i, n. *Cæcuban wine*.  
 cæcus, a, um, adj. *blind, hidden, obscure*.  
 cædes, is, f. *cutting, slaughter*; in plur. i. 35, *carnage*. (cædo)  
 cælebs, gen. ībis, adj. *unwedded*. xv. 4, *note*.  
 cælum, i, n. *heaven, sky*.  
 Cæsar, āris, m. a cognomen of the gens Julia, afterwards applied as a title to the Emperors. ix. 20; xii. 10.  
 cæspes, itis, m. *turf*.  
 cāleo, ěre, ui, no sup., v. n. *am warm*. Pres. part. cālens, as adj. *warm*.  
 callidus, a, um, adj. *cunning, clever*.  
 Cāmēna, æ, f. native Italian word for a *Muse, goddess of song*. xvi. 38, *note*. (=Casmena, see under carmen)  
 campus, i, m. *field, plain*.  
 cānitiēs, ēi, f. *whiteness, hoary old age*. (cānus)  
 cānōrus, a, um, adj. *tunejul, melodious*. (cano)  
 Cantāber, bri, m. *Cantabrian*; the inhabitants of Cantabria, a mountainous district in N. W. of Spain, were



brigands who constantly harassed the settlements on the E. coast: Augustus went against them in 25 B. C.; they were finally subdued in B.C. 19 by Agrippa. vi. 2; xi. 1.

canto, āre, āvi, ātum, v. a. *sing of.*

cantus, ūs, m. *song.* (cāno)

cānus, a, um, adj. *white, hoary, gray.*

cāpax, gen. ācis, adj. *capacious, large.* (cāpio)

cāpillus, i, m. *lock of hair:* plur. *locks of hair, hair.*

cāpio, ēre, cēpi, captum, v. a. *catch, seize:* captus, xviii. 36, *tempted, bribed.*

Cāpricornus, i, m. the constellation of the Goat, xvii. 20.

cāprīpēs, gen. pēdis, adj. *goat-footed.*

captīvus, i, m. *prisoner, and captiva, æ, f. female prisoner, captive.* (cāpio)

cāput, ītis, n. *head.* (κεφαλή)

cāreo, ēre, ūi, ūtum, v. n. followed by abl. *am without, keep free from, avoid, am exempt from.*

carmen, īnis, n. *song, ode, hymn.* (= cas-men from root kas = sing)

carpo, ēre, psi, ptum, v. a. *pluck;* carpere iter, *to hurry over a journey,* xvii. 12, note.

cārus, a, um, adj. *dear.*

Caspius, a, um, adj. *Caspian, of the Caspian Sea.* ix. 2.

cāsus, ūs, m. *fall, crash.* (cādo)

cātēna, æ, f. *chain, fetter.*

Cāto, ōnis, M. Porcius, the Censor, great-grandfather of the following, B.C. 234—189. xv. 11, note.

Cāto, ōnis, M. Porcius, a Stoic, enemy of Cæsar, committed suicide at Utica after battle of Thapsus, 46 B.C. i. 24.

cauda, æ, f. *tail.*

causa, æ, f. *reason, motive, source, cause.*

cautus, a, um, adj. *careful, wary.* (caveo)

cāveo, ēre, cāvi, cautum, v. n. *am on my guard.* cautum est, impers. xiii. 14, note, *it has been guarded by.*

cāvus, a, um, adj. *hollow.*

Cēcropsius, a, um, adj. *having to do with Cecrops,* first king of Attica, and so *Athenian.* i. 12, note.

cēdo, ēre, cessi, cessum, v. n. *go, depart from, retire from, quit, with abl.*

cēlēber, bris, bre, adj. *thronged, crowded.* Dianæ celebris, xii. 20, *D. with her crowd of worshippers.*

cēler, is, e, adj. *swift, fleet, speedy:* hurried of rout.

celsus, a, um, adj. *high, tall, lofty.*

cēna, æ, f. *dinner, supper; feast,* xiv. 28: principal meal of Romans, in early period about mid-day, later about 3 o'clock.

census, i, m. *property, income.* xv. 13, note. (censeo)

centiceps, gen. cēpītis, adj. *hundred-headed.* xiii. 24, note. (centum, caput)

centimānus, a, um, adj. *hundred-handed.* xvii. 14.

centum, num. adj. indecl. *hundred.* (ἐκατόν)

Cerbērus, i, m. the dog which guarded the gate of Hades. xix. 29.



cērebrum, i, n. *brain, temple, head.* (κάρα)

certē, adv. *at any rate, at all events, no doubt.*

certo, āre, āvi, ātum, v. n. *contend, vie with, strive.*

certus, a, um, adj. *sure, fixed;* xvi. 3 *note, of stars, with trusty light, or with their trusty light.* Comp. certior, xviii. 29, *more surely.*

cervix, icis, f. *neck.*

cervus, i, m, *stag, deer.* (κέρας, cornu)

Cēus, a, um, adj. *having to do with Ceos, an island in the Ægæan Sea, one of the Cyclades, where Simonides, the lyric and elegiac poet, was born 556 B.C.; he was especially celebrated for his dirges (θρήνοι) and epitaphs.* i. 38.

Chimæra, æ, f. *a fire-breathing monster with the head of a lion, body of a goat (χίμαιρα), and tail of a serpent, slain by Bellerophon.* xvii. 13, *note.*

Chlōris, idis, f. *proper name.* v. 18.

chōrēa, æ, f. *dance.* (χορεία)

chōrus, i, m. *band of dancers, dance, group.* (χόρος)

cibōrium, ii, n. *large goblet, tankard, made to imitate the pod of the Egyptian bean.* vii. 22.

cīnis, ēris, m. *ashes.*

circum and circā, prep. *with acc. around, about.* circa est campos, v. 5, *note, is around, i.e. occupied with thoughts of the fields.* (cf. circus, κύκλος)

cithāra, æ, f. *lyre.* (κιθάρα)

cītus, a, um, adj. *quick, swift.* (cīeo)

cīvīcus, a, um, adj. *civil, of citizens.* i. 1, *motus c. the stir of civil strife.* (civis)

clāmor, ōris, m. *shout, cry, wailing.*

clārus, a, um, adj. *illustrious, bright, renowned.*

claudo, ěre, si, sum, v. a. *shut, conclude.*

clāvis, is, f. *key.*

cliēns, tis, m. *one who listens to or is dependent on a patron, client.* (κλύω)

cliēnta, æ, f. *female client, client maiden.* (see cliēns)

Cnīdius, a, um, adj. *belonging to Cnidos a Doric city in Caria, Cnidian,* v. 20.

Cōcētos, i, m. *one of the rivers of Hades.* xiv. 18, *note* (κωκῦτός, wailing)

cōēmo, ěre, ēmi, emptum, v. a. *buy up together in quantities,* iii. 17, *note.*

cōerceo, ěre, ui, itum, v. a. *keep together, bind up, confine.* (cum, arceo)

cōgīto, āre, āvi, ātum, v. a. *plot, intend.*

cōgo, ěre, coēgi, coactum, v. a. *drive together, drive, compel.* iii. 25, *note.* (con- ago)

cōhībeo, ěre, ui, itum, v. a. *keep together, confine.* (cum, habeo)

cōhors, hortis, f. *company, band, cohort*

Colchus, a, um, adj. and Colchus, i, m. subst. *Colchian, of Colchis, a country at the E. of the Black Sea.* xiii. 8, *note.*

collum, i, n. *neck.*

cōlo, ěre, ui, cultum, v. a. *till, rear, cultivate, worship.*

cōlōnus, i, m. *settler, farmer, husbandman, colonist.* (cōlo)

cōlor, ōris, m. *colour, hue, beauty, bloom of woman.*  
 cōlūmen, Inis, n. *pillar, prop, support, stay.*  
 cōlūma, æ, f. *pillar, column.*  
 cōma, æ, f. *hair; of trees, foliage.* (κόμη)  
 cōmes, itis, m. and f. *companion.* (cum, eo)  
 commūnis, e, adj. *public; as subst. commune, xv. 14, note, the common stock, i.e. public revenue.*  
 cōmo, ěre, compsi, comptum, v. a. *put together, arrange.*  
 compar, pāris, adj. *equal, matched; as subst. a mate, yoke-fellow.*  
 compesco, ěre, scui, no sup., v. a. *keep in, confine, check, hush noise.*  
 comptus, part. of como, *neatly arranged, neat.*  
 concha, æ, f. *shell; vessel shaped like a shell for unguents, vii. 23, note.*  
 concipio, ěre, cēpi, ceptum, v. a. *conceive, compass.*  
 condo, ěre, didi, ditum, v. a. *put together, hide.* (cum, do)  
 coniux, ūgis, f. *one joined with another, wife, consort.* (coniungo)  
 consentio, ěre, sensi, sensum, v. n. *agree.* (cum, sentio)  
 consilium, i, n. *counsel, scheme.*  
 consōcio, āre, āvi, ātum, v. a. *join together, interweave.* (cum, sōcius)  
 consul, ūlis, m. *consul, one of the two chief Roman magistrates. i. 1, ex Metello consulate, from or after the consulship of M.*  
 consŭlāris, e, adj. *of a consul.*  
 consŭlo, ěre, ūlui, ultum, v. n. *deliberate, debate, consult.*

continens, gen. entis, adj. *bounding, continuous.* continente ripa, xviii. 22, note, *either unbroken line of coast or confining shore.*  
 contrāho, ěre, traxi, tractum, v. a. *draw together, furl, take in sail, make smaller.* (cum, traho)  
 contrēmisco, ěre, trēmui, no sup., v. n. and a. *shudder, shake with fear at.* With acc. xii. 8, note. (cum, tremo)  
 cōpīa, æ, f. *abundance, wealth; copia narium, xv. 6, wealth of the nostrils, i.e. abundance of sweet scents.*  
 cornū, ūs, n. *horn, used of a trumpet curved round, as opp. to a lituus which was only slightly bent at the end.* (κέρας)  
 cōrōna, æ, f. *garland, chaplet, wreath.*  
 cōrōnātus, perf. part. cōrōno, *garlanded.*  
 corpus, ōris, n. *body, frame.*  
 cōs, cōtis, f. *whet-stone.*  
 cōthurnus, i, m. *high shoe, buskin.* i. 12, note. (κόθορνος)  
 crēdo, ěre, didi, ditum, v. a. *believe, trust.* credē, iv. 17, *be sure.*  
 crēpo, āre, ui, itum, v. n. and a. *resound, make to resound; crepuit sonum, xvii. 26, note, made its applause echo.*  
 cresco, ěre, crēvi, crētum, v. n. *grow, increase, grow up, grow worse.*  
 crīnis, is, m. *hair, lock of hair: plur. locks of hair.*  
 Crispus, Sālustius, grand-nephew of Sallust the historian and a great friend of Augustus. He died 20 A.D. ii. 3.

crūentus, a, um, adj. *blood-stained, gory.* (cruor)

crūor, ōris, m. *blood, gore:* plur., rare, *streams of blood,* i. 5, note.

crūs, ūris, n. *leg.*

cum, conj. *when.*

cum, prep. with abl. *with, together with.*

cumba, æ, f. *boat, bark.* iii. 28, note. (κύμβη)

cunctus, a, um, adj. *all: cuncta terrarum, i. 23, all things in the world, a whole world.* (co, iunctus)

cūpīdo, īnis, m. and f. *desire, greed of gain.* Cūpīdo, son of Venus, *Cupid,* viii. 14. (cupio)

cūpressus, i. f. *cypress.* (κυπάρισσος)

cūr, adv. *wherefore? why?* (orig. quor=quare)

cūra, æ, f. *care, anxiety, object of care to, object of love, love,* viii. 8.

cūria, æ, f. *Senate-House, senate, assembly.*

cūro, āre, āvi, ātum, v. a. *care for, care to, am careful about, make it my task to.*

curro, ěre, cūcurri, cursum, v. n. *run, advance quickly, hasten along.*

custos, ōdis, m. *guardian.*

Cy̅rus, i, m. *first king of Persia.* ii. 17.

Dācus, a, um, adj. *Dacian, of Dacia, the district occupied by the Dāci, answering to the mod. Hungary and Transylvania.* xx. 18.

Dædālēus, a, um, adj. *having to do with Dædalus, son of Dædalus, xx. 13, "the cun-*

*ning workman"* who made wings for himself and his son Icarus. (διαδάλλω)

dāmno, āre, āvi, ātum, v. a. *condemn; with gen. condemn to, xiv. 19, note.*

Dānāus, i, m. *king of Argos, had fifty daughters who, at the instigation of their father, murdered their husbands on the same night; Hypermnestra alone spared her husband Lynceus.* xiv. 18, note.

[daps], dāpis, f. *feast; not in nom. sing.*

Daunius, a, um, adj. *Daunian i.e. Italian.* i. 34, note.

dē, prep. with abl. *down from, from, de gente infima, of lowest birth; also about, concerning.*

dēbeo, ěre, ūi, ĭtum, v. a. *owe.* (de, habeo)

dēbitus, part. of debeo, *due.*

dēcēdo, ěre, cessi, cessum, v. n. *yield, give way before, abate, cease.*

dēcempēda, æ, f. *ten-foot rule, measuring rod.* xv. 14, note.

dēcīdo, ěre, cīdi, no sup., v. n. *fall down, fall off.*

dēcīpio, ěre, cēpi, ceptum, v. a. *deceive; with gen. cheat of; pass. xiii. 38, note, are cheated of their toils.*

dēcōlōro, āre, āvi, ātum, v. a. *discolour, stain.*

dēcōr, ōris, m. *beauty, grace, (deceo)*

dēcōro, āre, āvi, ātum, v. a. *honour, adorn, lend a lustre to.*

dēcōrus, a, um, adj. *comely, becoming; decked with, adorned with, with abl. (deceo)*

dēcus, ōris, n. *grace, glory.*

dēdēcet, ēre, dēcuit, v. impers.

*it is unbecoming.* (dē, dēcet)

dēdōceo, ēre, dōcui, doctum,  
v. a. *teach...not to, forbid.*

dēdūco, ēre, xi, ctum, v. a.  
*draw down, lead down.*

dēfēro, ferre, tūli, lātum, v. a.  
*bring down, bring to, confer  
on, bestow.*

Dellius, ii, m. a friend of  
Horace; he is said to have  
served in the civil wars first  
under Antonius, and after-  
wards on the side of Augus-  
tus. iii. 4.

Delmāticus, a, um, adj.  
*Dalmatian, belonging to  
Dalmatia, on the E. coast  
of the Adriatic Sea.* i. 16,  
note.

dēmitto, ēre, mīsi, missum,  
v. a. *send down, let droop,  
droop ears.*

dēmo, ēre, dempsi, demptum,  
v. a. *take off or away, sub-  
tract.*

dens, tis, m. tooth. (δδούς)

densus, a, um, adj. *thick.* d.  
umeris, xiii. 32, *thick  
packed shoulder to shoulder,  
lit. with shoulders.*

dēpōno, ēre, pōsui, pōsitum,  
v. a. *lay down, make to re-  
cline.*

dēprōpēro, āre, āvi, ātum,  
v. a. *make quickly, speedily  
fashion.*

dēsino, ēre, īvi or ii, itum,  
v. n. *leave off, cease; with  
gen. ix. 17, note.*

destinātus, part. fr. destino,  
*designed for, appointed.*

destino, āre, āvi, ātum, v. a.  
*reserve, keep, appoint.*

dēsum, esse, fui, v. n. *am want-  
ing, am absent from, fail.  
with dat.*

dētorqueo, ēre, torsi, tortum,  
v. a. *bend down; bend my  
neck to meet kisses, xii. 25.  
(de, torqueo)*

dēus, i, m. *god; gen. pl.  
deum or deorum; di and dis  
are often used for dei and  
deis.*

dēvīus, a, um, adj. *out of the  
way, retiring, coy. (de, via)*

dextra, æ, f. *right hand.*

dīādēma, ātis, n. *diadem,  
crown.* ii. 21, note. (δία-  
δημα)

Dīāna, æ, f. sister of Apollo;  
the goddess of light. xii. 20.  
(dius, dies)

dico, ēre, xi, ctum, v. a. *point  
out in speech, say, declare,  
tell of, record, report, sing  
of, bid. dixi sacramentum,  
xvii. 10, note, have taken  
the military oath of obedi-  
ence.* (δελκνυμι)

dies, ēi, m. and f. in sing.,  
m. in plur., *day, time.* (root  
DIV = bright, cf. divus)

dīgītus, i, m. *the pointing  
thing, finger.* (δελκνυμι)

dignus, a, um, adj. *worthy;  
with abl. worthy of. comp.  
dignior.*

dilectus, part. fr. diligo, be-  
loved.

diligo, ēre, lexi, lectum, v. a.  
*choose, select, woo, love*

Dīōnæus, a, um, adj. *of Diōne,  
who was the mother of  
Venus the goddess of Love.*  
i. 39.

dīrus, a, um, adj. *dread, dread-  
ful, terrible.*

discerno, ēre, crēvi, crētum,  
v. a. *separate.*

disco, ēre, dīdici, no sup., v. a.  
*learn, become learned in.*

discrētus, part. fr. discerno.

- sedes discretas, xiii. 23, *far distant abodes.*
- discrimen, inis, n. *difference.*  
v. 23, note. (dis, cerno: cf. κρῖνω)
- disiſcio, ěre, iěci, iectum, v. a. *dash apart, shatter.* (dis, iacio)
- dissideo, ěre, ědi, essum, v. n. *sit apart, differ from, disagree with.* with dat.
- dissimŭlo, āre, āvi, ātum, v. a. *disguise, conceal, endeavour to hide.*
- dissipo, āre, āvi, ātum, v. a. *scatter, melt away.*
- distinguo, ěre, nxi, nctum, v. a. *properly separate by points; mark differently, distinguish; retinge,* v. 16.
- divello, ěre, vulsi and velli, vulsum, v. a. *tear apart, tear away, separate.* (dis, vello)
- dīves, gen. itis, adj. *rich, wealthy.*
- divido, ěre, vīsi, vīsum, v. a. *separate.*
- divisus, part. fr. divido, *separated.*
- divitiæ, ārum, f. *riches, wealth.* (dives)
- divus, i, m. *a god, divinity;* sub divo, iii. 23, note, *in the open air.* (dios)
- do, dāre, dēdi, dātum, v. a. *give, grant.* (δίδωμι)
- doceo, ěre, ui, doctum, v. a. *teach.*
- dōlosus, a, um, adj. *treacherous.* (dōlus)
- dōmina, æ, f. *mistress, ruler.* xii. 13, *queen of hearts.*
- dōminus, i, m. *master, owner, lord.*
- dōmo, āre, ui, itum, v. a. *tame, quell, subdue.*
- dōmus, ūs, abl. domo, f. *home,*
- house, abode, dwelling; town mansion opp. to country villa,* iii. 17, note. (δῶμος)
- dūco, ěre, xi, ctum, v. a. *bring, draw, lead.*
- dulcis, e, adj. *sweet, delicious, dear to.* (γλυκός)
- dum, conj. *while, whilst, so long as.*
- dūrus, a, um, adj. *hard, cruel.*
- dux, dūcis, m. *leader, commander.* (duco)
- ěbūr, ōris, n. *ivory*
- ěburnus, a, um, adj. *of ivory.* (ěbur)
- ědax, gen. ācis, adj. *eating, consuming.* (ědo)
- Ědōnus, a, um, adj. *Edonian;* the Edoni were a Thracian people living near the Strymon, vii. 27, note.
- ěgō, gen. mei, pers. pron. I.
- ěheu, interj. *alas!*
- ělicio, ěre, ui, itum, v. a. *draw out, lure forth.*
- ěnāvigo, āre, āvi, ātum, v. a. *sail over, sail across.*
- ěnim, conj. *for.*
- ěnītesco, ěre, ěnītui, no sup., v. n. *shine forth.*
- eo, ire, ivi, itum, v. n. *go;* of time pass. (εἶμι)
- eōdem, adv. *to the same place.* (idem)
- ěqua, æ, f. *mare.*
- ěques, itis, m. *horseman, knight.*
- ěquīto, āre, āvi, ātum, v. n. *ride on horseback, career over.*
- ěquus, i, m. *horse.* (ἵππος)
- ěrgō, adv. *therefore.*
- ěripio, ěre, ui, reptum, v. a. *snatch from, steal from, rescue from, save.* (ex, rapio)
- ěrro, āre, āvi, ātum, v. n.



- wander*; errans xiv. 18, of stream, *winding*.
- ēt, conj. *and*; et...et..., *both... and*; as adv. *also, even*; quin et, xiii. 37, *nay even*.
- Eūiūs, ii, m. *Bacchus* xi. 17, note. (εὐοῖ = euoe)
- Eūmēnides, gen. um, f. *the Furies*, Allecto, Megæra, Tisiphone. xiii. 36, note. (εὐμενής)
- eūoē, interject. *ho!* a cry used in the worship of Bacchus. xix. 5, 7. (= εὐοῖ)
- Eurus, i, m. *East wind*. xvi. 24. (εὐρος)
- ēvinco, ěre, vici, victum, v. a. *conquer, drive out, drive from the field*. (e, vinco)
- ex, prep. with abl. *out of, from*; i. 1, ex Metello consule, *from or after the consulship of M.*
- exactus, part. fr. exigo, *driven out, banished*.
- exānimo, āre, āvi, ātum, v. a. *make breathless, rob of life, kill*. (ex, anima)
- excipio, ěre, cēpi, ceptum, v. a. *catch, am ready to receive*.
- exclūdo, ěre, clūsi, clūsum, v. a. *shut out*.
- exeo, ĩre, ĩvi or ii, ĩtum, v. n. *go out*; exitura, iii. 27, note, of lot *leap forth*.
- exigo, ěre, ěgi, actum, v. a. *drive out*. (ex, ago)
- exīgūus, a, um, adj. *scanty, narrow, narrowed*.
- exīmo, ěre, ěmi, emptum, v. a. *take from, separate*.
- exītium, ii, n. *ruin, destruction*. (ex, eo)
- expedit, v. impers. *it suits, it befits, it is a gain*.
- expio, āre, āvi, ātum, v. a. *atone for*.
- expleo, ěre, ěvi, ětum, v. a. *fill to the full, fill high*.
- exsīlium, i, n. *banishment, exile*.
- extruo, ěre, uxi, uctum, v. a. *build up, pile up*.
- exsūl, ūlis, m. *an exile*.
- extendo, ěre, tendi, tensum or tentum, v. a. *prolong, stretch out*. extento ævo, ii. 5, note, *extended span of life*. (ex, tendo)
- fācīlis, e, adj. *easy, light; yielding, good natured*. (facio)
- Fālernus, a, um, adj. *of or belonging to the Falernian district in Campania*, vi. 19. As subst. Falernum, i, *Falernian wine*, iii. 8, note. xi. 19.
- fallo, ěre, fēfelli, falsum, v. a. *mock, deceive, cheat; swear falsely by*, viii. 9. (σφάλλω)
- falsus, a, um, adj. *untrue, lying, false*. (fallo)
- fāma, æ, f. *reputation*; when personified, *Fame*.
- fas, indecl. n. *that which is right in the sight of God; law (divine)*. fas est mihi, xix. 9, *it is lawful for me, my privilege*.
- fātigo, āre, āvi, ātum, v. a. *make weary, weary*.
- fātum, i, n. *fate, destiny*.
- Faunus, i, m. a god of the woods. xvii. 28, note.
- fāvilla, æ, f. *ashes*.
- fērio, ĩre, no perf. and sup., v. a. *strike; strike victim, i.e. sacrifice*, xvii. 32.
- fēro, ferre, tūli, lātum, v. a. *bear, bear along, carry, bring*. ferre pedem, xii. 17, *move the feet, tread a measure*.

- ferar, xx. 1, *I shall sweep along* i.e. *fly*. *I make public, state, say*; ferebaris, xix. 27, *you used to be considered*.
- fērox, ōcis, adj. *fierce, wild*.
- fertilis, e, adj. *productive, fruitful*. (fero)
- fērus, a, um, adj. *fierce, savage, ruthless*.
- fervidus, a, um, adj. *hot, fiery, glowing*. (ferveo)
- fessus, a, um, adj. *wearied*.
- festus, a, um, adj. *festal*; festos dies, iii. 7, *holidays*.
- fidēlis, e, adj. *faithful*.
- fidēs, ēi, f. *good faith, honour, honesty*.
- fīdes, is, f. *rare in sing. string of a musical instrument*. (σφίδη)
- fīdus, a, um, adj. *faithful*.
- filum, i, n. *thread*.
- fīnis, is, m. and f. *end*.
- fīo, fīēri, factus sum, passive of facio, *am made, become*.
- flāgīto, āre, āvi, ātum, v. a. *demand*. double acc.
- flāgrans, part. flagro, *burning, fiery*.
- flāgro, āre, āvi, ātum, v. n. *burn*.
- flāvus, a, um, adj. *yellow*, of Tiber iii. 18, *note*; *golden-haired*.
- flēbilis, e, adj. *tearful, mournful*.
- flecto, ēre, xi, xum, v. a. *bend, make to yield to my sway*, xix. 17, *note*.
- fleo, ēre, ēvi, ētum, v. n. and a. *weep, weep for*.
- flōs, ōris, m. *flower*.
- fluctus, ūs, m. *wave, billow*. fracti fluctus, xiv. 14, *breakers*.
- flūmen, īnis, n. *stream*. (fluo)
- flūvius, ii, m. *river, stream*. (fluo)
- fōlium, ii, n. *leaf*. (φύλλον)
- fons, tis, m. *fountain, source*.
- forma, æ, f. *form, shape, beauty*.
- formidōlōsus, a, um, adj. *terrible, dreadful*. (formido)
- forsān, adv. *perhaps*. (fors-sitan)
- fortis, e, adj. *brave, undaunted*.
- fortūitus, a, um, adj. *supplied by chance; chance-cut turf*, xv. 17. (fors)
- fortūna, æ, f. *fortune, chance*; as goddess, *Fortune*, i. 3. (fors, fero)
- frango, ēre, frēgi, fractum, v. a. *break, crush*; diem f. vii. 7, *break the back of, defeat*; f. fluctus, xiv. 14, *breakers*. (ρήγνυμι)
- frāter, tris, m. *brother*.
- fraus, dis, f. *treachery, harm*. sine fraude, xix. 20, *note, unharmed*.
- frēquens, gen. tis, adj. *thronging, crowded*.
- frētum, i, n. *eddy, tide, surf*.
- frons, tis, f. *forehead, brow*.
- frustrā, adv. *in vain*.
- fūga, æ, f. *flight, rout, exile*.
- fūgax, gen. ācis, adj. *flying, hurrying, fleeting*; *eager to escape* iii. 12; *coquettish* v. 17; in i. 19, *proleptic, scares into flight*.
- fūgio, ēre, fūgi, fūgītum, v. n. and a. *flee, fly, escape*; *flee from, escape from, avoid*. With inf., iv. 22, *avoid suspecting*. (φεύγω)
- fulgens, part. fulgeo, *bright, flashing*.
- fulgeo, ēre, fulsi, no sup., v. n. *flash, gleam, shine*. (φλέγω)
- fulgor, ōris, m. *flash, brightness*.
- fulgur, ūris, n. *lightning*.



fundo, ěre, fūdi, fūsum, v. a.  
*pour.*

fungor, i, functus sum, v. dep.  
with abl. *perform, accomplish, finish, fulfil.* functum laboribus, xviii. 38, *whose trials are over.* ter aevo functus, ix. 13, note, *having passed through three generations.*

fūnus, ěris, n. *funeral, death.*  
fūriōsus, a, um, adj. *mad, frenzied, furious.* (fūror)  
fūro, ěre, [ūi,] v. n. *am mad; hold furious revel,* vii. 28.  
furvus, a, um, adj.  *dusky.*

Gādes, ium, f. a town in Hispania Bætica, the modern Cadiz. ii. 11; vi. 1, note.

Gætūlus, a, um, adj. *of Gætulia,* in the north of Africa. xx. 15.

Gālæsus, i, m. a river near Tarentum. vi. 10, note.

Gargānus, i, m. a mountain in Apulia. ix. 7.

gaudeo, ěre, gāvisus sum, v. n. *rejoice; with inf. rejoice to, love to.*

gāza, æ, f. *wealth; plur. treasures.* (a Persian word)

gēlīdus, a, um, adj. *cold, frozen.* (gelu)

Gēlōni, ōrum, m. a tribe in Scythia, mod. *Ukraine.* ix. 23, note; xx. 19.

gemma, æ, f. *jewel, gem.*

gēmo, ěre, ui, itum, v. n. and a. *groan; groan for; of Bosporus,* xx. 14, *loud roaring.*

gēnēr, ěri, m. *son-in-law.*

gens, tis, f. *family, race; plur. the nations.* (γένος)

gēnus, ěris, n. *race, family.* (gigno, γένος)

Gērŷōnēs, is, m. a Spanish giant with three bodies, whose oxen were carried off by Hercules. xiv. 7.

Gīgas, antis, m. *Giant.* xix. 22. (γίγας)

glācies, ěi, f. *ice.*

Grāiūs, or Grāiūs (dissyl.), a, um, adj. *Greek,* xvi. 38; as subst. in plur. *Greeks,* iv. 12.

grāmen, īnis, n. *grass, lawn.*

grandis, e, adj. *great, noble, glorious.*

grāvis, e, adj. *heavy, overpowering, baneful, fatal, terrible.* (βαρύς)

grex, grēgis, m. *flock,*

Grosphus, Pompeius Grosphus, a friend of Horace. xvi. 7. See xvi. introd.

gurgēs, itis, m. *gulf, sea.*

Gŷas, æ, m. one of the giants. xvii. 14

Gŷges, is or æ, m. a beautiful youth. v. 20.

Hādria, æ, m. *Adriatic Sea.* xi. 2; xiv. 14.

Hannībal, ālis, m. leader of the Carthaginians in the second Punic war (B.C. 218—202). xii. 2.

Hector, ōris, m. son of Priam, bravest of the Trojans, slain by Achilles. iv. 10.

Hercŭlēus, a, um, adj. *of Hercules,* famous Greek hero, who went about ridding the world of monsters. xii. 6.

hēres, ēdis, m. *heir.*

hērus, i, m. *master, owner, lord.*

Hespēria, æ, f. *land of the West,* Italy, as opposed to Greece and the East. (ἑσπέρα)

Hespērius, a, um, adj. *western, Italian.* i. 32; xvii. 20.

Hýber, pl. Hýbēres, m. *Spaniard*.  
xx. 20.

hic, hæc, hoc, demonstr. pron.  
*this; he, she, it*.

hiems, ĕmis, f. *winter, storm*.  
(χεῖμα, χιών)

hinnĭtus, ūs, m. *neigh, neigh-  
ing*. (hinnio)

Hirpĭnus, Quintius Hirpinus,  
a friend of Horace, otherwise  
unknown. xi. 2.

hispĭdus, a, um, adj. *shaggy,  
rough*. ix. 1, note.

histōria, æ, f. *enquiry, account*.  
pl. *history*. xii. 10, note.  
(ιστοριᾱ)

hōmo, ĩnis, m. *human being,  
man*.

hōnestus, a, um, adj. *honour-  
able, noble, of gentle birth*.

hōnor and hōnos, ōris, m.  
*honour, beauty, charm*; xix.  
14, *mark of dignity, orna-  
ment*.

hōra, æ, f. *hour*; xvi. 32, note,  
*the hour*. (ὥρα)

horresco, ĕre, horrui, no sup.,  
v. n. and a. *shudder at,  
shrink from, lit. bristle*.

horribĭlis, e, adj. *terrible, dread,  
terrific*. (horreo)

hospes, ĩtis, m. *guest, stranger*.

hospĭtālis, e, adj. *friendly,  
hospitable*. (hospes)

hostis, is, m. *foe, enemy*. (orig.  
*stranger, cf. guest*)

hūc, adv. *hither*.

hūmilis, e, adj. *humble*. (humus)

hýdrops, ōpis, m. *dropsy*. ii.

13. (ὕδρωψ)

Hýlæus, i, m. a centaur slain  
by Hercules. xii. 5, note.

Hýmettĭus, a, um, adj. *of or  
from Hymettus*. xviii. 3, note.

Hýmettus, i, m. a mountain  
near Athens famed for its  
bees. vi. 14.

Hýperbŏrĕus, a, um, adj. *of  
the Hyperboreans, a fabulous  
people living "beyond the  
N. wind"* (ὕπερ, βορέας):  
hence *Northern, of the far  
North*. xx. 16.

ĭbĭ, adv. *there*.

Īcārus, i, m. son of Dædalus,  
who, with his father's aid,  
made wings and tried to fly:  
the wax, which fastened the  
wings to his body, was  
melted by the sun, and  
Icarus fell into the Ægæan  
Sea. xx. 13.

ictus, ūs, m. *stroke, blow*; plur.  
*assaults, darts of sun's rays*.

ĭdem, eādem, ĭdem, pron. *the  
same*; ĭdem or sed ĭdem, *yet  
he, yet you, &c.*

ĭdŏnĕus, a, um, adj. *fitting,  
suitable, well suited*.

ignārus, a, um, adj. *ignorant  
of, with gen. (in, gnārus)*

ignĕus, a, um, adj. *fiery*. (ignis)

ignis, is, m. *fire*; pl. *flames*.

ignŏtus, a, um, adj. *unknown,  
stranger*. (in, notus)

illābor, i, lapsus sum, v. dep.  
n. *fall on*.

illācrimābilis, e, adj. *not to be  
wept over, unwept*; in act.  
sense, xiv. 6, note, *tearless,  
who never weeps*.

ille, a, ud, pron. demonstr.  
*that; that famous; he, she,  
it*.

imber, bris, m. *rain, shower*.

immēmōr, ōris, adj. *forgetful,  
unmindful of*; with gen. (in,  
memor)

immĕrens, gen. entis, adj. *in-  
nocent, guiltless*.

immitis, e, adj. *not gentle or  
soft; unripe*.

impius, a, um, adj. *unhallowed*

- i. 30, note, *unholy, impious*.  
(in, pius)
- impōno, ēre, pōsui, pōsitum,  
v. a. *place in or on, make to  
embark on.*
- impōtens, gen. entis, adj.  
*powerless, helpless.* (in, po-  
tens)
- imprōvisus, a, um, adj. *unfore-  
seen.*
- impūbes, gen. is and ēris, adj.  
*youthful, boyish, in the  
flower of youth.*
- in, prep. with acc. *into, on  
to, upon*; in horas, xiii. 14,  
*hour by hour*; in altum, iii.  
19, *on high*; in fratres, ii.  
6, *towards brothers*; tre-  
pides in usum aevi, xi. 4,  
*worry thyself about provision  
for a life*; lætus in præsens,  
xvi. 25, *happy in the present*;  
in exsilium, iii. 27, *for the  
banishment*; with abl. *in,  
amid.*
- Īnāchus, i, m. first king of  
Argos, referred to as repre-  
senting a noble family of  
great antiquity. iii. 21.
- inæquālis, e, adj. *uneven, fitful*;  
ix. 3, note, *gusty or rough-  
ening blasts.* (in, æquus)
- Īnānis, e, adj. *empty, unreal.*
- incēdo, ēre, cessi, cessum, v. n.  
*go, walk, tread on.*
- incrēdibilis, e, adj. *marvellous,  
wonderful.* (in, credo)
- indēcōrus, a, um, adj. *not  
seemly, disgraceful, inglori-  
ous.*
- indoctus, a, um, adj. *unlearned,  
ignorant, untaught.*
- indōmītus, a, um, adj. *un-  
tamed, unconquerable.*
- indulgeo, ēre, si, tum, v. n.  
*yield to*; ind. sibi, ii. 13, *in-  
dulging itself.*
- iners, gen. tis, adj. *wanting  
skill or activity, lifeless,  
of ice* ix. 5, note. (in, ars)
- infāmis, e, adj. *ill-famed, ac-  
cursed.* (in, fama)
- infēriæ, ārum, f. *offerings to  
the dead at the tomb.* (in-  
ferus, infra)
- infestus, a, um, adj. *adverse.*  
infestis, x. 13, *for adversity.*
- infimus, a, um, adj. *superl. of  
inferus, lowest.*
- informis, e, adj. *shapeless, ugly,  
unsightly.* (in, forma)
- ingēnium, ii, n. *genius, ability,  
wit, talent,* xviii. 9, note.  
(in, gigno)
- ingens, gen. ntis, adj. *huge,  
mighty.*
- īnīmicus, a, um, adj. *hostile,  
foe to.* (in, amicus)
- īnīquūs, a, um, adj. *unequal,  
unfair, unkind, cruel, dan-  
gerous.* (in, æquus)
- īnops, gen. ōpis, adj. *poor,  
needy.*
- inquam, v. irreg. and defect.  
*say.*
- inrētortus, a, um, adj. *not  
turned backwards, unblench-  
ing glance.* (in, re, torqueo)
- insēro, ēre, ūi, rtum, v. a.  
*put or introduce into, set  
amidst.*
- insignis, e, adj. *distinguished,  
splendid, illustrious.* (in,  
signum)
- insōlens, gen. ntis, adj. *un-  
usual, and so excessive, ex-  
travagant,* iii. 3, note; *proud,  
arrogant.* (in, soleo)
- insons, gen. ontis, adj. *guilt-  
less, harmless.*
- insto, āre, stīti, stātum, v. n.  
*press on, advance upon,  
threaten.*
- intēger, gra, grum, adj. *untouch-*

- ed, whole; heart-whole*, iv. 22, note. (in, tango)  
*inter*, prep. with acc. *among*, *in the midst of*.  
*interdum*, adv. *sometimes*.  
*intēreo*, īre, ii, or īvi, itum, v. n. *die, perish, wane*.  
*intērest*, impers. v. *it matters, it is important*. nil interest, *it makes no difference*.  
*intērior*, us, compar. adj. *inner brand*, iii. 8, note.  
*intonsus*, a, um, adj. *unshorn, unshaven*. (in, tondeo)  
*intorquēo*, ēre, orsi, ortum, v. a. *twist in, entwine in*.  
*intrā*, prep. with acc. *within*.  
*inultus*, a, um, adj. *unavenged*. (in, ulciscor)  
*invideo*, ēre, vidi, visum, v. n. and a. *envy*. with dat.  
*invidia*, æ, f. *envy*.  
*invisus*, a, um, adj. *hated, hateful*.  
*ipse*, a, um, pron. *self, very, himself, herself, itself*.  
*Itā*, adv. *so*. non ita, *not so*, i.e. *far differently*.  
*Itālus*, a, um, adj. *Italian*.  
*īter*, itinēris, n. *road, journey*. (eo)  
*itēro*, āre, āvi, ātum, v. a. *repeat, represent*. xix. 12, note.  
*iāceo*, ēre, uī, itum, v. n. *lie, am prostrate, stretched*.  
*iācūlor*, āri, ātus sum, v. dep. a. *throw, aim at*. (iācio)  
*iam*, adv. *now, already, soon*. iam nunc, *already now, even now*. i. 17.  
*iōcus*, i, m. *sport, jest; light theme*. i. 37.  
*iūbeo*, ēre, iussi, iussum, v. a. *bid, order*.  
*iūdīco*, āre, āvi, ātum, v. a. *judge*. iudicantem, xiii. 22, *on his judgment seat*. (iudex)  
*iūgērum*, i, n. in plur. 3rd decl. *acre*.  
*iūgum*, i, n. *yoke; ridge of a hill, hill*. (iungo, ἵυγόν)  
*Iūgurtha*, æ, m. king of Numidia, conquered by the Romans under Marius 106 B.C. i. 28.  
*iungo*, ēre, iunxi, iunctum, v. a. *join, unite*, ii. 11, note. (ἵυγόν)  
*Iūno*, ōnis, f. *Juno*, greatest of the goddesses, queen of heaven, wife of Jupiter. i. 25.  
*Iuppīter*, Iōvis, m. *Jupiter*, the greatest of the gods, king of heaven, *god of the atmosphere*, vi. 18, note, x. 16, note. (nom. = Diu-pater; gen. = Diovis, cf. Ζεύς, Διός or Διός).  
*ius*, iūris, n. *right, faith*. ius pēiērātum, viii. 1, note, *faith foresworn*.  
*iustitia*, æ, f. *justice*; as goddess, *Justice*, xvii. 16. (ius)  
*iūvenca*, æ, f. *heifer*.  
*iūvencus*, i, m. *young bullock, steer*.  
*iūvēnis*, is, m. and f. originally adj. *young*, then used as a subst. *a youth*. tellūris iuvenes, xii. 7, note, *the sons of earth, the Earthborn, i.e. giants*.  
*iūventas*, ātis, f. *youth*.  
*iūvo*, āre, iūvi, iūtum, v. a. *help; impers. it delights*.  
*lābor*, ōris, m. *toil, work*.  
*lābor*, i, lapsus sum, v. dep. n. *glide on, fall; flow from*, xix. 12: of time, *slide by, glide past ceaselessly*, xiv. 2, note.

- lābōro, āre, āvi, ātum, v. n. *work, strive; strain*, ix. 7, note: *hurry to, bustle to*, with inf. iii. 11.
- lac, tis, n. *milk*. (γάλα, γάλακτος)
- Lācæna, f. adj. *Laconian, Spartan*; also used as subst. a *Spartan woman, or maiden*, xi. 23. (Λάκων, Λάκαινα)
- lācesso, ěre, ivi, itum, v. a. *provoke, assail, importune*. double acc. xviii. 12, note.
- Lāco, ōnis, m. a *Laconian, Spartan*, vi. 11. (Λάκων)
- Lācōnicus, a, um, adj. *Laconian, Spartan*, xviii. 7.
- lācrīma, æ, f. *tear*. (δάκρυμα)
- lācūnar, āris, n. *carved ceiling, panelled roof*.
- lācus, ūs, m. *hollow, lake*.
- lætītia, æ, f. *joy, gladness, exultation*. (lætus)
- lætor, āri, ātus sum, v. dep. n. *rejoice, exult*. (lætus)
- lætus, a, um, adj. *glad, joyful, joyous, happy, abundant*.
- Lālāgē, ēs, f. proper name. v. 16. (λαλεῖν, *chatter*)
- lamna, æ, f. *plate, metal*. (= lamina, by syncope, ii. 2, note)
- lāna, æ, f. *wool, fleece*. (λάχνη)
- languīdus, a, um, adj. *slow, sluggish*.
- languor, ōris, m. *faintness*.
- Lāpithæ, ārum, m. a people of Thessaly in the N. of Greece: they defeated the Centaurs, xii. 5, note.
- lāquēātus, a, um, adj. *fretted, carved*. (lacus, a hollow. xvi. 11, note)
- largus, a, um, adj. *abundant, large, ample, liberal gift*, comp. largior.
- lascīvus, a, um, adj. *wanton, playful*.
- lassus, a, um, adj. *weary*. with gen. *weary of*, vi. 7, note.
- lātē, adv. *widely, far and wide*; comp. lātius, *more widely*. (lātus)
- Lātinus, a, um, adj. *having to do with Latium, Latin*. i. 29.
- lātus, ěris, n. *side of body etc*.
- laudo, āre, āvi, ātum, v. a. *praise*.
- laurēa, æ, f. *laurel*. (fem. of laureus, adj., sc. arbor. xv. 9, note)
- laurus, i, f. *laurel-tree, bay-tree, laurel wreath*.
- lāvo, ěre (in Hor.) or āre, lāvāvi or lāvi, lāvātum, lautum or lōtum, v. a. *wash*. (λούω)
- lēnis, e, adj. *gentle, mild*.
- lēnīter, adv. *gently*. (lenis)
- lentus, a, um, adj. *slow; easy going temperament*, xvi. 26, note.
- lēo, ōnis, m. *lion*. (λέων)
- lētum, i, n. *death*.
- lēvis, e, adj. *light, easy*; levioire plectro, i. 40, note (= legvis, cf. ἐλαχύς)
- lēvis, e, adj. *smooth, polished cup: unwrinkled face*, xi. 6; *beardless*. (λείος)
- lēvo, āre, āvi, ātum, v. a. *lighten, relieve, ward off, avert blow*, xvii. 29.
- lex, lēgis, f. *law*.
- Liber, i, m. the god who gives freedom from care etc., Bacchus, god of wine. xix. 7. (liber, free)
- Libra, æ, f. *the Scales, a constellation*. xvii. 17.
- Lībŷa, æ, f. *Libya, Africa*. ii. 10.



licet, ēre, uit, licitum est, v. impers. *it is lawful, one may.*

Licinius, ii, m. A. Terentius Licinius Murena, brother of Proculeius and of Terentia the wife of Mæcenas. He was noted for "an intemperate freedom of speech." He joined Fannius Cæpio in a conspiracy against Augustus, and was put to death B.C. 22. x. 1.

lictor, ōris, m. *attendant*, properly on a Roman magistrate.

Licymnā, æ, f. proper name, probably Terentia, wife of Mæcenas. xii. 13, note, xii. 23.

lignum, i, n. *wood* gathered for fire, *log*. (lego)

limēs, itis, m. *boundary, border*.

linquo, ēre, liqui, no sup., v. a. *leave*.

liquidus, a, um, adj. *flowing, liquid; bright* air, xx. 2, note.

litus, ōris, n. *shore, coast*.

lituus, i, m. *trumpet, clarion*.

lividus, a, um, adj. *of a dull bruised or bilious colour, pale*. v. 10, note.

lōco, āre, āvi, ātum, v. a. *put out to contract, contract for*, with gerundive.

lōcuples, gen. ētis, adj. *rich; satisfied with*, abl. xviii. 22.

lōcus, i, m. *place, spot*.

longē, adv. *afar, at a great distance*; comp. longius, *longer of time*.

longus, a, um, adj. *long, lasting; lingering* spring, vi. 17: *endless toil: eternal*, xvi. 30, note.

lūcidus, a, um, adj. *bright*;

lucidum fulgentes, cogn. acc. xii. 14, note, *brightly flashing*.

Lūcrinus, a, um, adj. *Lucrine*, the name of a large lake in Campania, near Baiæ. xv. 3.

lūcrum, i, n. *gain*.

luctus, ūs, m. *grief, mourning*. (lūgeo)

lūdo, ēre, si, sum, v. n. and a. *play*: ludens, *in play, playfully*, xii. 19.

lūdus, i, m. *game, sport*.

lūgūbris, e, adj. *mournful*. (lūgeo)

lūna, æ, f. *moon*. (= luc-na, cf. lūc-eo)

lustrum, i, n. a ceremony of *purification* performed every five years by the censors; a *period of five years*, iv. 24, note. (cf. luo, λούω)

Lŷcurgus, i, m. king of Edōni in Thrace, blinded for refusing to worship Bacchus. xix. 16.

Lŷdē, ēs, f. proper name. xi. 22.

Lŷdus, a, um, adj. *having to do with Lydia* in Asia Minor.

lymp̄ha, æ, f. *pure water, brook, stream*. (λύμφη)

lynx, cis, m. and f. acc. pl. lyncas, xiii. 40, *lynx*. (λύγξ)

lŷra, æ, f. a large seven-stringed musical instrument, *lyre, lute*. (λύρα)

Mæcēnās, ātis, m. C. Cilnius, of noble Etrurian descent, the principal minister of Augustus in civil affairs, patron of Horace and Virgil, died B.C. 8. See xvii. *Introd.*—xii. 11: xvii. 3: xx. 7.

mæreo, ēre, ui, no sup., v. n.  
and a. *grieve, mourn, mourn*  
*for.*

mæstus, a, um, adj. *sad, mourn-*  
*ful, sorrowful.* (mæreo)

māgis, compar. adv. *more,*  
*rather.*

magnus, a, um, adj. *great,*  
*large, mighty.* Comp. maior,  
superl. maximus. maior in-  
vidiā, xx. 4, *superior to envy,*  
*soaring high above envy.*

māla, æ, f. *jaw.*

mālē, adv. *ill, badly; male*  
est, x. 17, note, *it is ill.*

mālnus, a, um, adj. *stingy,*  
*envious.*

mālōbāthrum, i, n. *unguent,*  
*nard.* vii. 8, note.

mālum, i, n. *misfortune, evil.*

māneo, ēre, mansi, mansum,  
v. n. and a. *remain, await.*

māno, āre, āvi, ātum, v. n.  
*drop, trickle, pour.*

mānus, ūs, f. *hand; band,*  
*troop.*

māre, is, n. *sea, ocean.*

māritus, a, um, adj. *having*  
*to do with marriage; as a*  
subst. *husband, bridegroom.*

marmor, ōris, n. *the gleaming*  
*thing, marble; plur. blocks*  
*of marble,* xviii. 17 (μαρ-  
μαρῶ)

Mars, tis, m. *the god of war;*  
*war.* xiv. 13.

Marsus, a, um, adj. *of or be-*  
*longing to the Marsi,* a tribe  
in the centre of Italy. xx.  
18.

Massicus, a, um, adj. *Massic,*  
*of Mons Massicus,* now  
Monte Massico, in Campa-  
nia, famous for wine: as  
subst. Massicum, i. *Massic*  
*wine.* vii. 21.

māter, tris, f. *mother.* (μήτηρ)

mātūro, āre, āvi, ātum, v. a. and  
n. *make ripe: make ready,*  
*hasten.*

mātūrus, a, um, adj. *ripe,*  
*timely, early; maturior,*  
xvii. 6, *too early, too swift.*

Maurus, a, um, adj. *Moorish,*  
*African.* vi. 3.

mēcum, i.e. cum me, *with me,*  
*like tecum.*

mēdiōcritās, ātis, f. *middle*  
*state, mean:* x. 5, note.  
(mēdiōcris, medius)

mēdius, a, um, adj. *middle,*  
*midst of.* medio in trium-  
pho, iv. 7, *in the midst of*  
*triumph:* pacis eras medi-  
usque belli, xix. 28, *didst*  
*take thy part in peace and*  
*war.* (μέσος)

Mēdus, i, m. *Mede,* inhabi-  
tant of Media; used poeti-  
cally and loosely for *Per-*  
*sians* ix. 21, *Parthians* i.  
31 note, xvi. 6.

mēl, mellis, n. *honey; plur.*  
*streams of honey.* (μέλι)

mēlius, comp. adv. *better,* used  
as compar. of bēnē.

mēmīni, isse, imperat. me-  
mento, perf. without pres.,  
*remember.* (root MEN, cf.  
mens)

mendax, gen. ācis, adj. *lying,*  
non m. xvi. 39, *fate that*  
*never lies.* (mentior)

mens, tis, f. *mind, intelligence.*  
(memini, moneo)

mensa, æ, f. *table.*

mensis, is, m. *the measuring*  
*thing, month.* (metior, μήν)

mentum, i, n. *chin.*

Mercūriālis, e, adj. *of Mercu-*  
*rius.* viri M. xvii. 29, note,  
*of poets, favourites of M.*

Mercūrius, i, m. *the patron*  
*god of poets.* vii. 13.



mērus, a, um, adj. *pure*; mērum as subst., supply vinum, *pure wine*, i.e. unmixed with water, *wine*.

Mētellus, i, m. Q. Cæcilius Metellus Celer, consul B. C. 60, the year in which Cæsar, Pompey and Crassus formed the so-called First Triumvirate. i. 1, note.

mētor, āri, ātus sum, v. dep. a. *measure out, mark out*.

mētho, ěre, ūi, ūtum, v. a. and n. *fear, dread*.

mētus, ūs, m. *fear, dread, alarm*.

mēus, a, um, poss. adj. *my, mine*.

milēs, itis, m. *soldier; troops*. militiā, æ, f. *service as a soldier, warfare*: militiæ dux, *commander of the field*.

mīnax, gen. ācis, adj. *threatening, terrific* clash.

mīnimum, adv. *least of all, in no way, not a whit*.

mīnor, us, adj. used as comp. of parvus, *less; less proud*, ix. 22; *less than*, i.e. incapable of dealing with, xi. 11.

mīnor, āri, ātus sum, v. dep. a. *threaten*.

mīnūo, ěre, ūi, ūtum, v. a. *make less, wear away*.

mīrē, adv. *wonderfully*.

mīror, āri, ātus sum, v. dep. a. *admire, marvel at*, with acc. and inf. xiii. 30.

mīrus, a, um, adj. *wonderful*. mīser, ěra, ěrum, adj. *wretched, unhappy, anxious*.

mīseror, āri, ātus sum, v. dep. a. *pity, feel compassion for*.

mitto, ěre, mīsi, missum, v. a. *send, send away, omit*.

mōdus, i, m. *manner, measure, limit; goal*, vi. 7; *phase of*

war, i. 2; often in plur. of *musical measures, strains*.

mōlēs, is, f. *pile, mass*. xv. 2, note.

mollis, e, adj. *yielding, soft, tender, gentle, womanly*. (= movibilis, from moveo)

mons, tis, m. *mountain*.

mōra, æ, f. *delay, check*.

morbus, i, m. *disease, illness*.

mōrior, mōri, mortūus sum, v. dep. n. *die*: fut. p. moriture, iii. 4, *destined to die*.

mōror, āri, ātus sum, v. dep. n. and a. *linger, delay; linger at, sojourn at temporarily*, iii. 23, note. Pres. part., morantem diem, vii. 6, *wearisome*.

mors, mortis, f. *death*.

mos, ōris, m. *manner, custom*; in plur. *character, habits*; mōre, *after the fashion of*, with gen.

mōtus, ūs, m. *movement, stir*: motum civīcum, i. 1, *the stir of civil strife*.

mōveo, ěre, mōvi, mōtum, v. a. *move, stir up, attract*.

mox, adv. *soon*.

mūgio, ěre, īvi or ii, ītum, v. n. *low, bellow*.

multus, a, um, adj. *much, many a*; in plur. *many*. adv. multo, *by much, by far*. mūnia, n. only found in nom. and acc. plur. *duties, labours*.

mūnus, ěris, n. *gift; bounty*, xiv. 10; *office, profession, function, task*.

mūrex, icis, m. *shell-fish, purple dye*. xvi. 36, note.

mūrmur, ūris, n. *noise, sound, clang*.

Mūsa, æ, f. *Muse*, one of the nine Muses, the goddesses

- of poetry and the arts. i. 9, 37; x. 19; xii. 13. (Μοῦσα = Μουσά, cf. *mens*)  
 mūto, āre, āvi, ātum, v. a. *change, take in exchange.*  
 mūtūus, a, um, adj. *interchanged, mutual.* (muto)  
 Mygdōnius, a, um, adj. *Mygdonian, i.e. of Mygdon, Phrygian prince, xii. 22, note.*  
 myrtus, i, and ūs f. *myrtle.*  
 Mystes, æ, m. *proper name.* ix. 10, note. (μύστης)  
 nardus, i, f. *nard, spikenard, an Eastern perfume.* (νάρδος)  
 nāris, is, f. *nostril; copia narium, xv. 6, wealth of the nostrils, i.e. abundance of sweet scents.* (cf. *nasus*)  
 nascor, i, nātus sum, v. dep. n. *am born; spring up on, xx. 11.*  
 nātālis, e, adj. *having to do with birth.* n. *hora, xvii. 19, the hour of my nativity.*  
 nātus, a, um, part. *from nascor, born; natus ab, born of, son of; as subst. son, child.*  
 nauta, æ, m. *sailor.* See *navita.*  
 nāvis, is, f. *ship.*  
 nāvīta, æ, m. *sailor, mariner.* (navis, ναύτης)  
 -nē, conj. followed by 'an,' *whether...or.*  
 nē, conj. with subj. *in order that not, lest.*  
 nēc. See *neque.*  
 nēfas, n. indecl. *that which divine law forbids, guilt, foul deed.* (ne, fas)  
 nēfastus, a, um, adj. *ill-omened.* xiii. 2, note. (ne, fari)  
 nēgo, āre, āvi, ātum, v. a. *deny, refuse.* nēnia, æ, f. *dirge.*  
 nēpos, ōtis, m. *grandson, descendant; indef. nepotes, xiii. 3, posterity.*  
 nēquē or nēc, adv. *neither, nor, and not.* *neque...neque, neither...nor.*  
 nescio, īre, īvi or ii, itum, v. a. *am ignorant, am not sure of.*  
 nīger, gra, grum, adj. *black, discoloured.*  
 nīhil, or nīl, n. indecl. *nothing.* As adv. *in no respect; nil miserantis, iii. 24, pitiless. nil interest, iii. 22, it makes no difference.* (ne, hīlum, *not a bit*)  
 nimbis, i, m. *cloud.*  
 nīmium, adv. *too much, too.*  
 nīmius, a, um., adj. *too great, excessive; intemperate in, too indulgent in wine, xii. 5.*  
 Nīphātes, æ, m. *a mountain in Armenia.* ix. 20, note.  
 nīsī, conj. *if not, unless.*  
 nīteo, ēre, ui, no sup., v. n. *shine, am bright, glisten.*  
 nītīdus, a, um, adj. *gleaming, bright, neat: in festal attire, xii. 19*  
 nīvēus, a, um, adj. *snow white, snowy.* (nix)  
 nōcens, pres. part. *noceo, harmful.*  
 nōceo, ēre, ui, itum, v. a. with dat. *injure, harm, disfigure, mar.*  
 nocturnus, a, um, adj. *nightly, at night of bloodshed. xiii. 7. (nox)*  
 nōdus, i, m. *knot.*  
 nōlo, nolle, nōlui, no sup., v. irreg. n. *am unwilling, do not wish.* (non volo)  
 nōn, adv. *not, non ita, not so, i.e. far differently.* (cf. νη-, ne-, no, Ger. nein)

- nondum, adv. *not yet*. (non, dum)
- norma, æ, f. *rule*.
- nos, *we*. See ego.
- nosco, ěre, nōvi, nōtum, v. a. *learn*; perf. *I know*. (γινώσκω)
- noster, tra, trum, pron. adj. *our*.
- nōta, æ, f. *mark, brand*. iii. 8, note.
- nōtus, perf. part. nosco, *known, illustrious, famed for*; ii. 6, note, with gen. of quality. comp. notior, *more famous*.
- nōvus, a, um, adj. *new, fresh; newly cut*, xv. 20: *newly won*, ix. 18. (νέος)
- nox, noctis, f. *night*. (νύξ)
- nūbēs, is, f. *cloud*. (νέφος)
- nūbo, ěre, psi, ptum, v. a. *marry*; used only of the woman (lit. *veil oneself*. cf. nubes).
- nullus, a, um, adj. *not any, no, none*. (ne, ullus)
- num, interrog. particle expecting the answer 'no.'
- Nūmantia, æ, f. town in N.E. of Spain taken by Scipio Africanus Minor B.C. 133. xii. 1, note.
- nūmērus, i, m. *number, rank, position*.
- nunc, adv. *now*. nunc...nunc, v. 6, *at one time...at another*. iam nunc, *already now, even now*, i. 17.
- nunquam, adv. *never*. (ne, unquam)
- nūper, adv. *lately*.
- nuptus, perf. part. nubo, *married*.
- Nympha, æ, f. *nymph*; the nymphs were demi-goddesses inhabiting the sea, rivers, fountains, woods or groves. viii. 14; xix. 3. (νύμφη)
- o, interj. *oh!*
- ōbeo, ěre, ii or ivi, ĩtum, v. n. *I come or go to meet; I die, perish*, sc. diem supremum, xvii. 3, note.
- obiicio, ěre, iēci, iectum, v. a. *throw in way of*; Hadria obiecto, xi. 3, *by the barrier of the Adriatic*. (ob, iacio)
- obligo, āre, āvi, ātum, v. a. *bind, bind on, bind on garland, wreath*. vii. 17, note, and viii. 5, note.
- obliquus, a, um, adj. *slanting; winding river*, iii. 11.
- obliviōsus, a, um, adj. *forgetful, causing forgetfulness, wine that brings forgetfulness*, vii. 21.
- obscūrus, a, um, adj. *dark, obscure, hard to detect*.
- obsolētus, a, um, adj. lit. *grown out of use; tumble-down*. x. 6. (obsolesco)
- obstrēpo, ěre, ui, ĩtum, v. n. *roar against, break with roaring upon*. With dat. xviii. 20.
- occūpo, āre, āvi, ātum, v. a. *take possession of; anticipate in doing, am first to*, xii. 28, note; *seize on*. (ob, capio)
- ōcior, us, compar. adj. *quicker, swifter*. (ώκός)
- ōcius, compar. adv. *more quickly; with more than ordinary speed*, xi. 18. *serius ocius*, iii. 26, *more slowly or more quickly, i.e. sooner or later*. (ώκός)
- octāvus, a, um, num. adj. *eighth*. (octo, όκτώ)

ŏcŭlus, i, m. *eye, glance.*

ŏdi, ŏdisse, v. defective a.  
*hate: with inf. scorn to.*

ŏdor, ŏris, m. *scent, perfume, fragrance.* (ŏřw)

ŏdŏrātus, a, um, adj. *scented, fragrant.* (odor)

ŏlim, adv. *at that time: indefinite, past or future, at some time, some day,* x. 17, note.  
(olle = ille)

ŏlivētum, i, n. *olive grove, olive yard.* (ŏliva)

omnis, e, adj. *all, every, the whole.*

ŏpācus, a, um, adj. *shaded, shady, cool.*

ŏpĕrio, ĩre, ui, ertum, v. a. *cover over, hide.*

ŏpertus, perf. part. operio, *hidden: in-urned,* viii. 9.

oppĭdum, i, n. *town.*

oppŏbrium, i, n. *reproach, disgrace.*

[ops], ŏpis, f. not in nom. rare in sing. except in abl. *ability, power; in plur. resources, wealth, strength.*

ŏpus, ĕris, n. *work, task.*

ŏra, æ, f. *border, coast, shore; region,* ix. 14.

Orcus, i, m. *the lower world, the grave, death.* iii. 24; xviii. 30, 34.

ordĭno, āre, āvi, ātum, v. a. *place in a row, set in order, arrange.*

Ōriŏn, ŏnis, m. a great hunter who insulted Diana and was killed by her arrows: transferred to heaven became a constellation. xiii. 39.

ornus, i, f. *mountain-ash.*

ŏs, ŏris, n. *mouth.*

oscŭlum, i, n. *kiss.* (dim. of os, oris)

ŏtium, i, n. *ease, repose, rest,* xvi. 1, note.

ŏvis, is, f. *sheep.* (ŏis)

pænĕ, adv. *almost, nearly.*

pāgus, i, m. *village, hamlet.*

pārātus, perf. part. of pārŏ, *prepared, ready.*

Parca, æ, f. one of the three *Fates, Clŏtho, Lāchĕsis, and Atrŏpos.* vi. 9; xvii. 16.

parco, ĕre, pĕperci, parsum, v. n. and a. *spare.*

parcus, a, um, adj. *sparing, thrifty.*

pārens, tis, m. and f. *parent; the Great Father, i.e. Jupiter,* xix. 21.

pārĭo, ĕre, pĕpĕri, partum, v. a. *produce, create, gain, win.*

parmŭla, æ, f. *small shield, target; my poor shield,* vii. 10. (dim. of parma)

pārŏ, āre, āvi, ātum, v. a. *prepare.*

pars, tis, f. *portion, part; pars violentior,* xvii. 18, note, *the ascendant influence, astronomical.*

Parthus, i, m. *inhabitant of Parthia, a district S.E. of the Caspian.* They defeated and destroyed Crassus at Carrhæ B.C. 53. The standards then lost were recovered by Augustus B.C. 20. xiii. 18.

pārūm, adv. *too little.* (parvus) parvus, a, um, adj. *small, little.* comp. mĭnor, superl. mĭnĭmus.

pātens, gen. pātentis, adj. *open, broad.* (pateo)

pāternus, a, um, adj. *of or belonging to a father: fatherly: ancestral.*

pātiŏr, pāti, passus sum, v.

- dep. a. *endure, suffer, allow.* (πάσχω)
- pātria, æ, f. *fatherland, native land.*
- pātrius, a, um, adj. *connected with a father, ancestral.*
- paucus, a, um, adj. *few, little.*
- paullum, neut. of adj. *paullus, used as adv. little, but little; and sometimes adv. of time, for a little while, short time.*
- pauper, gen. ĕris, adj. *poor, i.e. in humble circumstances, but not a beggar, lowly.*
- pāvens, pres. part. *paveo, trembling.*
- pāveo, ĕre, pāvi, no sup., v. n. and a. *am in terror; in terror of.*
- pāvimentum, i, n. *pavement, floor.*
- pax, pācis, f. *peace.*
- pectus, ōris, n. *breast, heart.*
- pēdester, tris, e, adj. *on foot: written in prose, xii. 9, note.*
- pēiĕro, āre, āvi, ātum, v. n. and a. *forswear. (per, iuro)*
- pellis, is, f. *skin.*
- pellitus, a, um, adj. *covered with skins. vi. 10, note. (pellis).*
- pello, ĕre, pēpūli, pulsum, v. a. *drive away, banish.*
- Pēlops, ōpis, m. son of Tantalus and grandson of Iuppiter. xiii. 37.
- pēnātes, ium, m. *household gods. iv. 15, note. (penus = stores)*
- pēnētrālia, ium, n. *inner parts, inmost chamber, shrine. (penitus, penates)*
- penna, æ, f. *wing, pinion. (root PET = to fly, cf. πέτομαι)*
- Penthēus, ĕi, m. a king of Thebes who refused to worship Bacchus and was torn in pieces on M. Cithæron in Bœotia. xix. 14. (Πένθευς)
- per, prep. with acc. *through, over, along.*
- perfidus, a, um, adj. *forsworn, perjured, faithless, treacherous.*
- Pergāma, ōrum, n. *citadel of Troy, put for Troy itself, iv. 12, note.*
- pergo, ĕre, perrexi, perrectum, v. n. and a. *proceed; with inf. proceed to: pergunt interire, xviii. 16, note, proceed to perish, wax only to wane.*
- pĕrhorresco, ĕre, rui, no sup., v. n. and a. *shudder at.*
- pĕricūlōsus, a, um, adj. *dangerous, perilous.*
- pĕricūlum, i, n. *danger.*
- pĕritus, a, um, adj. *skilled, learned. proleptic, xx. 19, note.*
- permūto, āre, āvi, ātum, v. a. *exchange, take in exchange. (per, muto)*
- perniciēs, ĕi, f. *ruin, bane.*
- perstringo, ĕre, strinxi, strictum, v. a. *graze against: of noise, grate upon the ear, stun, deafen, i. 18, note.*
- pervicax, gen. ācis, adj. *firm, untiring, stubborn, headstrong. (per, vinco)*
- pes, pēdis, m, foot; ferre pedem, of dancing, xii. 17, tread the dance. (πούς, ποδός, English pad)
- pĕto, ĕre, ii or īvi, itum, v. a. *seek, make for, court, woo.*
- Phālanthus, i, m. an exile from Sparta who founded Tarentum 708 B.C. vi. 12.
- phārētra, æ, f, *quiver. (φάρετρα)*



Philippi, ōrum, m. a town in Macedonia where Octavianus and Antonius defeated Brutus and Cassius, B.C. 42. vii. 9.

Phōceūs, a, um, Voc. Phōceū, iv. 2, adj. *native of Phocis*, district in N. Greece. (Φωκεύς)

Phōlōē, ēs, f. proper name. v. 17.

Phrāātes, is, m. a king of Parthia who had been expelled by his subjects, B.C. 30, for his cruelty, but restored by the help of the Scythians. ii. 17.

Phrȳgia, æ, f. a country in N.W. of Asia Minor. xii. 22.

Phrȳgius, a, um, adj. *Phrygian*, *Trojan*. ix. 16, note.

Phyllis, īdis and īdos, f. proper name. iv. 14.

pīētas, ātis, f. *dutiful regard for what is right, piety*.

pīguis, e, adj. *fat, fruitful, fertile*. i. 29, note. (παχύς)

pīnus, ūs, f. *pine-tree*.

pīus, a, um, adj. *dutiful, holy, pious*.

plāceo, ēre, ui, ūtum, v. n. with dat. *am pleasing to*. placens uxor, xiv. 21, *dear, loved*. Impers. placet, perf. placuit or placitum est, with dat. of person, *it pleases me that, I am of opinion that*: placet senatui, *the Senate decree that*: sic placitum, xvii. 16, *such is the decree of*.

plāco, āre, āvi, ātum, v. a. *appease, attempt to appease*.

plātānus, i, f. *plane-tree*. (πλατάνος)

plebs, plēbis, f. *commons, the masses, the mob, rabble*. ii. 18, note; iv. 18, note. (root

plē=full, cf. ple-nus, ple-o, πλῆθος)

plectrum, i, n. *the striking thing, quill* used for striking the lyre. (πληκτρον, πλῆσσω)

plēnius, comp. adv. *more fully, with fuller sound*. xiii. 26.

plēnus, a, um, adj. *full; filled with, full of*, with gen.: *unplundered*, xii. 24. (πλήμ-πλημι)

plōro, āre, āvi, ātum, v. a. *lament*.

plūma, æ, f. *feather, down*.

Plūto, ōnis, acc. -ona, xiv. 7, m. *Pluto*, the god of Hades.

pōcūlum, i, n. *cup*. (πέπωκα)

poena, æ, f. *penalty, punishment*. (ποίνη)

Poenus, i, m. *Carthaginian*. ii. 11; xii. 3; xiii. 15.

Pollio, ōnis, m. C. Asinius, an orator, historian, and poet; patron of Horace and Virgil, died A.D. 4. i. 14. See Introd. Ode i.

Pompeius, i, m. voc. Pompēi dissyl. vii. 5, Cn. Pompeius Magnus, one of the Triumvirs.

pondus, ēris, n. *weight*.

pōno, ēre, pōsui, pōsitum, v. a. *place; plant tree*, iii. 1: *found*. (?=posno, posino, cf. de-sino)

pontifex, icis, m. *priest, pontiff*. xiv. 28, note.

pōpūlāris, e, adj. *of the people, of the country*; puellae p. xiii. 25, *girls of her country*.

pōpūlus, i, m. *people, populace, nation*. ii. 19, note.

pōpūlus, i, f. *poplar tree*.

porrigo, ēre, rexi, rectum, v. a. *reach out, extend to, offer, present*.

- pōrticus, ūs, f. *colonnade, porch.*
- posco, ēre, pōposci, no sup., v. a. *demand*; poscente, xii. 27, a *suitor.*
- possum, posse, pōtui, no sup., v. irreg. n. *am able, can.* (potis, sum)
- postēri, ōrum, m. *those who come after, posterity.* (post)
- postquam, conj. *after that.*
- postūlo, āre, āvi, ātum, v. a. *demand, require, invite, summon.*
- Postūmus, i, m. *proper name.* xiv. 1.
- pōtens, gen. tis, adj. *powerful, mighty.*
- pōtior, iri, itus sum, v. n. *possess, am master of, with abl.* (potens)
- pōtis, e, adj. *able.* comp. pōtior, *preferable, superior to.* xiv. 28. pōtius, adv. *rather.*
- pōto, āre, āvi, ātum, v. a. *drink.* (πίνω)
- pōtor, ōris, m. *drinker, drinker of, i.e. dweller by,* xx. 20.
- præbeo, ēre, ui, itum, v. a. *hold forth, afford, grant.* (præ, habeo)
- præcēdo, ēre, cessi, cessum, v. n. *go before, lead the way.*
- prægestio, ire, ivi or ii, itum, v. n. *desire eagerly.* v. 9, note
- præpāro, āre, āvi, ātum, v. a. *prepare or train beforehand.*
- præscribo, ēre, ipsi, iptum, v. a. *write beforehand, enjoin, appoint, ordain.*
- præscriptum, i. n. *set task, set limit.*
- præsens, gen. tis, adj. *present.*
- præsidium, ii, n. *protection, defence.* (præses)
- præter, prep. with acc. *besides, except, beyond.*
- prætēreo, ire, ii, itum, v. n. and a. *pass beside, pass by.*
- præmo, ēre, essi, essum, v. a. *press; rest on, of columns,* xviii. 4: *hug the shore, of ships,* x. 3.
- prendo (short form of prehendo), ēre, endi, ensum, v. a. *catch, overtake.*
- primum, adv. *first.*
- primus, a, um, superl. adj. *first, foremost, chiefest.* (pro)
- princeps, gen. cipis, m. *prince, chief.* (primus, capio)
- prior, us, comp. adj. *in front, former, superior to.*
- priscus, a, um, adj. *ancient in a good sense.*
- prius, adv. *before, in former times.* (pro)
- privātus, a, um, adj. *properly apart from the state; of an individual, private, belonging to a subject,* xv. 15. (privo, I deprive of)
- prōcax, gen. ācis, adj. *wanton, bold, forward.*
- prōcella, æ, f. *storm, blast.*
- Prōcūlēius, i, m. *the name of a Roman knight who was a friend of Augustus; his full name was C. Proculēius Varro Murena; he divided his property between his brothers, who had lost theirs in the civil wars.* ii. 5.
- prōdeo, ire, ii or ivi, itum, v. n. *go forth, come out, advance.*
- prōdūco, ēre, xi, ctum, v. a. *lead forth; rear tree.*
- prælium, i, n. *battle.*
- prōhībeo, ēre, ui, itum, v. a. *keep off, bar, restrain.*
- Prōmēthēus, ēi and ēos, m. *one*



of the Titans who gave fire to men. xiii. 37, note; xviii. 35. (Προμηθεύς = Forethinker)  
 prōprius, a, um, adj. *one's own, belonging to one's self; sure, abiding*, ii. 22, note.

Prōserpīna, æ, f. *Proserpine*, queen of the nether world. xiii. 21, note. (Περσεφόνη)

prōtervus, a, um, adj. *forward, bold, wanton, saucy*.

proxīmus, a, um, sup. adj. *nearest, neighbouring*. (prope)

pūbes, is, f. *youth; men, people*.

pūblicus, a, um, adj. *public, belonging to the people; pub. res*, i. 10, *the affairs of the state; publica cura*, viii. 8, *whom everybody loves*. (pōpūlus).

pūdendus, a, um, gerundive of pūdeo, *of which one ought to be ashamed, disreputable; iv. 20, who would cause you to blush*.

pūdor, ōris, m. *shame, modesty, cause of shame*.

pūella, æ, f. *girl, maiden*.

pūer, i, m. *boy, child, son, slave*.

pugna, æ, f. *fight, battle*.

pulcher, chra, chrum, adj. *fair, noble, glorious, beautiful*.

pulvis, ĕris, m. *dust*.

purpūra, æ, f. *purple*, xvi. 35, note. in plur. *purple robes*. (πορφύρα)

purpurēus, a, um, adj. *purple, crimson, brilliant coloured*.

pūrus, a, um, adj. *undefiled, pure; cloudless moon*.

quādrigæ, ārum, f. *four-horse chariot*.

quæro, ĕre, sīvi, sītum, v. a. *seek, attempt, enquire into*.

quam, adv. *how*.

quam, conj. *than*.

quamquam, conj. *although, and yet*.

quantus, a, um, adj. *how great, as great as; quantum*, adv. *as much as*.

-quē, conj. *and*.

quercētum, i, n. *oak-forest*. (quercus)

quērella, æ, f. *complaint, lament*.

quērimōnia, æ, f. *complaint*.

quēror, i, questus sum, v. dep. a. and n. *complain*.

qui, quæ, quōd, rel. pron. *who, which, what*.

quī, quæ, quōd, interrog. pron. usually adjectival, *who? which? what?*

quicunque, quæcunque, quodcunque, rel. pron. *whoever, whatever*.

quīd, interrog. adv. *why? quid quod*, xviii. 23, note, *Nay worse! Nay more!*

quīn, adv. and conj. *but indeed; with et or etiam, nay even*.

Quintius, ii, m. *proper name. Quintius Hirpinus*, xi. 2.

Quīris, itis, pl. Quīrites, ium or um, m. a name given to Roman citizens in their civil capacity. vii. 3, note.

quīs, quīd, interrog. pron. *who? what? quid mirum*, xiii. 33, *what wonder?*

quīs, quīd, indef. pron. *any-one, etc.*

quisquē, quæque, quodque, or as subst. *quicque*, indef. pron. *each*.

quisquīs, quicquīd, rel. pron. *whoever, whatever: q. deorum*, i. 25, *each one of the gods who*.

quō, adv. *whither* answers to eo; *to what purpose*.

- quōd, conj. *because, that*;  
 adde quod, viii. 17, note,  
*add the fact that...then too*;  
 quid quod, xviii. 23, note,  
*Nay worse! Nay more!*  
 quondam, adv. *at a certain  
 time, formerly*: indef. *some-  
 times*.  
 quōquē, adv. *also, too*.  
 quotquōt, indecl. adj. *as many  
 as*. quotquot eunt dies,  
 xiv. 5, *each day that passes*.
- rācēmus, i, m. *cluster of grapes,  
 grape*.  
 rāmus, i, m. *bough, branch*.  
 rāpax, gen. ācis, adj. *ravenous,  
 greedy*. (rapio)  
 rāpidus, a, um, adj. *hurrying,  
 swift*.  
 rāpio, ēre, ui, raptum, v. a.  
*snatch, steal kisses, carry  
 off, capture, sweep away*.  
 raucus, a, um, adj. *hoarse*.  
 rēcēdo, ēre, cessi, cessum, v. n.  
*retire, go back, retreat*.  
 rēcens, gen. entis, adj. *fresh,  
 newly-felt fear*.  
 rēcīdo, ēre, di, cīsum, v. a.  
*cut out, hew, quarry*. (re,  
 cædo)  
 rēcīpio, ēre, cēpi, ceptum, v.  
*a. get back, regain*.  
 rēclīno, āre, āvi, ātum, v. a.  
*make to recline, repose*.  
 rēclūdo, ēre, clūsi, clūsum, v.  
*a. open, unlock*. (re, claudio)  
 rēcresco, āre, āvi, ātum, v. a.  
*refresh*: in pass. *am refresh-  
 ed, find relief or rest*, xiii.  
 36.  
 rectē, adv. *rightly*; comp.  
 rectius, x. 1, note, *more in  
 accordance with the moral  
 standard*. (rectus, rego)  
 reddo, ēre, reddīdi, itum, v. a.  
*give back, restore; duly utter,*
- give, offer, pay*. vii. 17,  
 note; xvii. 30, note. (re, do)  
 rēdōno, āre, āvi, ātum, v. a.  
*give back, restore*.  
 rēdūco, ēre, xi, ctum, v. a.  
*lead back, bring again*.  
 rēfēro, ferre, rettūli, rēlātum,  
 v. a. *bring back, pay, render*.  
 rēfulgeo, ēre, fulsi, no sup., v.  
 n. *shine again, against*:  
 refulgens, xvii. 23, *shining  
 brilliantly from the opposite  
 quarter*.  
 rēgia, æ, f. *palace*. (rex)  
 rēgius, a, um, adj. *royal,  
 princely*. (rex)  
 regno, āre, āvi, ātum, v. n.  
*am a king, rule, reign*. In  
 pass. vi. 11, note.  
 regnum, i, n. *rule, empire,  
 realm*. (rego)  
 rēligo, āre, āvi, ātum, v. a.  
*bind back*.  
 rēlinquo, ēre, liqui, lictum, v.  
*a. leave behind, leave, quit,  
 forsake*.  
 rēmīto, ēre, mīsi, missum, v.  
*a. send back, give up*; of  
 mind's tension, xi. 3, note,  
*cease to anxiously*.  
 rēmōtus, a, um, perf. part. of  
 removeo, *far distant, far  
 away, retired haunt*.  
 rēmōveo, ēre, mōvi, mōtum,  
 v. a. *move away, banish*.  
 rēnīdeo, ēre, v. defect. n. *shine  
 again, gleam*; *am reflected  
 in*, v. 19.  
 rēpēto, ēre, ii or īvi, itum, v.  
*a. seek again, resume*.  
 rēs, rēi, f. *thing, affair, event*;  
 plur. *affairs, circumstances,  
 fortune*. rebus angustis, x.  
 21, *in straitened circum-  
 stances*; rebus in arduis, iii.  
 1, note, *when life's path is  
 steep*.

rēsido, ěre, sēdi, no sup., v. n.  
*sink back, settle down on.*  
 rēsorbeo, ěre, bui, no sup.,  
 v. a. *suck back.*  
 restinguo, ěre, inxi, inctum,  
 v. a. *put out, quench, temper.*  
 (re, stinguo)  
 rēsurgo, ěre, surrexi, surrec-  
 tum, v. n. *rise again, rise*  
*to confront*, xvii. 14, note.  
 rētardeo, āre, āvi, ātum, v. a.  
*keep back, detain.*  
 rētorqueo, ěre, torsi, tortum,  
 v. a. *throw back, hurl back.*  
 rētracto, āre, āvi, ātum, v. a.  
*handle again, undertake*  
*anew, resume.*  
 rētro, adv. *backwards.*  
 rēus, i, m. *a party to an*  
*action (res), defendant, ac-*  
*cused, prisoner.*  
 rēvēho, ěre, vexi, vectum, v.  
 a. *convey back, bear back.*  
 (veho)  
 rēvello, ěre, velli, vulsum, v.  
 a. *pluck up, tear up.*  
 rex, rēgis, m. *king, wealthy*  
*man.* (rego)  
 Rhōdānus, i, m. *the Rhone,*  
*river in S. of France.* xx. 20.  
 Rhœtus, i, m. *one of the*  
*Giants who was slain by*  
*Bacchus; he is sometimes*  
*called Eurȳtus.* xix. 23,  
 note.  
 rideo, ěre, si, sum, v. n. *laugh,*  
*smile; with acc. laugh at,*  
 viii. 13.  
 rīgidus, a, um, adj. *stiff, frozen*  
*hard.*  
 rīpa, æ, f. *bank, shore; line of*  
*coast,* xviii. 22.  
 rīsus, ūs, m. *laughter, smile.*  
 rīvus, i, m. *stream; channel*  
*of stream,* iii. 12. (pēw)  
 rōbūr, ōris, n. *strength; dun-*  
*geon,* xiii. 19, note.

rōgo, āre, āvi, ātum, v. a.  
*ask, beg, pray for.*  
 Rōmūlus, i, m. *brother of*  
*Rēmus and founder of*  
*Rome.* xv. 10.  
 rōsa, æ, f. *rose.* (pōdov)  
 rūbeo, ěre, bui, no sup., v. n.  
*am red, blush. rubens, ruddy*  
*moon.* (rūber)  
 rūga, æ, f. *wrinkle.*  
 rūina, æ, f. *ruin, downfall,*  
*destruction, wreck.* (ruo)  
 rūo, ěre, rūi, rūtum, v. n.  
*rush down, fall down, rush.*  
 rūpes, is, f. *rock.* (rumpo)  
 rursus, adv. *again.* (re, ver-  
 sus)  
 rūs, rūris, n. *country; in plur.*  
*fields, domain.*  
 Sābinus, a, um, adj. *Sabine,*  
*of the Sabines, Italian peo-*  
*ple in Central Italy. Plur.*  
*Sabini,* xviii. 14, note, *Sa-*  
*bine farm.*  
 sācer, cra, crum, adj. *holy,*  
*sacred, reverent.* (āγιος)  
 sācrāmentum, i, n. *military*  
*oath.* xvii. 10.  
 sācrlēgus, a, um, adj. *ac-*  
*cursed, impious, sacrilegious.*  
 (sacer, lego)  
 sǽpē, adv. *often: compar.*  
*sǽpius, more frequently,*  
*more often.*  
 sǽvītia, æ, f. *cruelty, sternness.*  
 sǽvus, a, um, adj. *cruel, stern,*  
*savage.*  
 sāgax, ācis, adj. *keen-scented,*  
*shrewd.*  
 sāgitta, æ, f. *arrow.*  
 sālictum, i, n. *willow-bed,*  
*osier-bed.* (=salicetum; sa-  
 lix, willow)  
 sālinum, i, n. *salt-cellar.* (sal)  
 sālio, ěre, [ui], saltum, v. n.  
*jump, leap.*

saltus, ūs, m. *glade*, iii. 17, note.  
 Sālustus, Crispus, ii. 3. See under Crispus.  
 sanguis, inis, m. *blood*, *offspring*.  
 sānius, compar. adv. from sālē, *more wisely*.  
 sāpienter, adv. *like a wise man, wisely*. x. 22, note.  
 Sapphō, ūs, f. a poetess of Lesbos. xiii. 25.  
 sāt and sātis, adv. *enough, sufficiently*. (ἀδύ) *enough*.  
 sātelles, itis, m. *attendant, sentinel*.  
 Sātūrnus, i, m. *Saturn*, Latin agricultural god identified with Greek Κρόνος, xii. 9: also a planet. xvii. 23.  
 Sātŭrus, i, m. a *Satyr*, god of the woods. xix. 4.  
 saxum, i, n. *rock, stone*.  
 scando, ěre, di, sum, v. a. *climb*.  
 scēlestus, a, um, adj. *wicked, guilty, low, base*. (scēlus)  
 scilicet, adv. *one may know, assuredly, doubtless*, xiv. 9, note. (scire, licet)  
 Scōpiōs, i, m. *the Scorpion*, a constellation. xvii. 17.  
 scortum, i, n. *mistress*.  
 Scŭthes, æ, m. nomad inhabitant of the district in the S. of Russia near the Tanais. xi. 1, note. (Σκούθης)  
 sē, sui, sibi, pron. reflex. *himself, herself, itself, themselves*.  
 sēcō, āre, ui, sectum, v. a. *cut, hew*.  
 sēcundus, a, um, adj. *following, favourable*, of wind astern, x. 23, note; *prosperous*. secunda, orum, as subst., *prosperity* x. 13. (sequor)

sēcus, adv. *otherwise*. (ἐκός)  
 sēd, conj. *but*.  
 sēdes, is, f. *seat; resting place, home, abode*. (sedeo)  
 semper, adv. *always, ever, for ever*.  
 sēnecta, æ, f. *old age*.  
 sēnectūs, ūtis, f. *old age*.  
 sēnex, is, m. *old man*.  
 sentio, ire, si, sum, v. a. *feel, feel to my cost*, vii. 10, note.  
 sēpārātus, part. separo, *secluded*.  
 sēpāro, āre, āvi, ātum, v. a. *place apart, make solitary*.  
 Septimius, ii, m. a great friend of Horace. vi. 1.  
 sēpulerum, i, n. *tomb, grave*. (sēpēlio)  
 sēquor, i, sēcūtus sum, v. dep. a. *follow*.  
 sēro, adv. *late; comparative, serius. serius ocus*, iii. 26, *sooner or later*.  
 serva, æ, f. *slave-girl*.  
 servio, ěre, ivi or ii, itum, v. n. *am a slave to, serve, am subject to*. with dat. (servus)  
 servitūs, ūtis, f. *slavery; band of slaves*, viii. 18.  
 servo, āre, āvi, ātum, v. a. *keep guard, preserve*.  
 seu. See sive.  
 sēvērus, a, um, adj. *stern, severe, solemn*.  
 si, conj. *if*.  
 sic, pronominal particle, *in this manner, so*. sic temere, xi. 14, note, *carelessly just as we are*.  
 Sicŭlus, a, um, adj. *Sicilian*. xii. 2; xvi. 33.  
 sidus, ěris, n. *star, constellation*.  
 signum, i, n. *mark; sign in heaven, constellation*, viii. 11.

*silentium, i, n. silence.* (sīleo)  
*simplex, gen. icis, adj. one-fold,*  
*innocent, guileless.*

*simul, adv. at the same time,*  
*together; for simul ac, as*  
*soon as.*

*sīnē, prep. with abl. without.*

*sīno, ēre, sīvi, sītum, v. a.*  
*allow.*

*sīnus, ūs, m. bosom, lap.*

*Sisȳphus, i, m. a king of Cor-*  
*inth, punished for untruth-*  
*fulness in the lower world*  
*by being condemned to roll*  
*up hill a large stone, which*  
*fell back as soon as it*  
*reached the top. xiv. 20.*

*sītis, is, f. thirst.*

*sīvē or seu, conj. followed by*  
*sive or seu, whether...or.*

*sōbrius, a, um, adj. temperate.*  
*x. 8, note. (σώφρων)*

*sōdālis, is, m. companion in en-*  
*joyment, comrade.*

*sōl, sōlis, m. sun; climate, xvi.*  
*19. (ἥλιος)*

*sōlium, ii, n. throne.*

*sōlor, āri, ātus sum, v. dep. a.*  
*console; relieve, assuage.*

*sōlum, i, n. ground, soil.*

*sōlūtus, a, um. perf. part.*  
*solvo, loose, free, flowing*  
*locks.*

*solvo, ēre, vi, sōlūtum, v. a.*  
*set free; in pass. flag, droop,*  
*ii. 7, note.*

*somnus, i, m. sleep, slumber.*  
*(=sopnus, ὕπνος)*

*sōnītus, ūs, m. sound, crash.*  
*(sōno)*

*sōno, āre, ūi, itum, v. n. and*  
*a. sound: tell aloud of, xiii.*  
*26, note.*

*sōnus, i, m. sound.*

*sordēs, is, f. gen. in plur.*  
*dirt, squalor.*

*sordīdus, a, um, adj. grimy,*

*dirty, squalid; ignoble*  
*greed, xvi. 16.*

*sōror, ōris, f. sister.*

*sors, tis, f. lot, fortune. iii.*  
*27, note.*

*spargo, ēre, si, sum, v. a.*  
*strew, sprinkle. (σπείρω)*

*specto, āre, āvi, ātum, v. a.*  
*look at, gaze at, view.*

*sperno, ēre, sprēvi, sprētum,*  
*v. a. scorn, despise, spurn.*

*spēro, āre, āvi, ātum, v. a.*  
*hope, hope for.*

*spīritus, ūs, m. breath, inspira-*  
*tion, passion, ii. 10, note.*  
*(spiro)*

*spissus, a, um, adj. thick.*

*splendeo, ēre, no perf. or sup.*  
*v. n. shine, glitter. splendet,*  
*xvi. 14, of silver plate, is*  
*bright and spotless.*

*stagnum, i, n. pond, fish pond,*  
*xv. 4, note.*

*stātūo, ēre, ui, ūtum, v. a.*  
*set up, plant.*

*stella, æ, f. star. (=ster-ula,*  
*cf. ἀ-στήρ)*

*stō, āre, stēti, stātum, v. n.*  
*stand: of ice, stand stiff*  
*and deep, ix. 5. (root STA,*  
*cf. ἵστημι)*

*strēpo, ēre, ui, itum, v. n.*  
*make a din, roar, sound.*

*strūo, ēre, struxi, structum, v.*  
*a. pile up, build, rear.*

*stūpeo, ēre, ui, no sup., v. n.*  
*and a. am astonished, daz-*  
*zled at.*

*Stȳgius, a, um, adj. having to*  
*do with the Styx, the river of*  
*Hate (στύγιος) in hell. xx. 8.*

*sūb, prep. with acc. to beneath,*  
*towards; just before, close*  
*upon. with abl. under, be-*  
*neath.*

*sūbīgo, ēre, ēgi, actum, v. a.*  
*subdue. (sub, āgo)*



sum, fui, esse, v. n. *am.*  
 summōveo, ēre, ōvi, ōtum.  
 v. a. *move out of the way,*  
*remove, make to move on,*  
 xvi. 10, note. (sub, moveo)  
 summus, a, um, superl. adj.  
*highest, topmost. (=supre-*  
*mus)*  
 sumptus, ūs, m. *expense.*  
 sūperbus, a, um, adj. *over-*  
*weening, proud. (super)*  
 sūpernē, adv. *from above.*  
 sūperstes, gen. tītis, adj. *sur-*  
*viving, lasting, undying*  
*fame* ii. 8. (super, sto)  
 sūpērus, a, um, adj. *that is*  
*above or on high; superl.*  
*sūprēmus or summus.*  
 sūpervācūus, a, um, adj. *super-*  
*fluous, unnecessary, needless.*  
 suppōno, ēre, pōsui, pōsitum,  
 v. a. *place under. suppositos,*  
 i. 8, with dat. *lurking be-*  
*neath. (sub, pōno)*  
 sūprā, adv. and prep. with  
 acc. *above, further, beyond.*  
 sūprēmus, a, um, superl. adj.  
*last. See sūpērus.*  
 sūra, æ, f. *ankle.*  
 surgo, ēre, surrexi, surrectum,  
 v. n. *rise.*  
 suscito, āre, āvi, ātum, v. a.  
*arouse, awake. (sub, cito)*  
 suspīcor, āri, ātus sum, v. dep.  
 a. *suspect.*  
 sustūli. See under tollo.  
 sūus, a, um, possess. adj.  
*his own, her own, its own,*  
*their own.*  
 Sŷrius, a, um, adj. *Syrian.*  
 Sŷrtis, is, f. name of some  
 quicksands on the N. of  
 Africa. vi. 3; xx. 15. (σῶπω,  
*I draw)*

tāceo, ēre, ui, itum, v. n. *am*  
*silent.*

tācīturnus, a, um, adj. *silent.*  
 (tācēo)  
 tācītus, a, um, adj. *silent.*  
 (taceo)  
 tāmen, adv. *yet, nevertheless.*  
 tandem, adv. *at length.*  
 tango, ēre, tētigi, tactum, v. a.  
*touch.*  
 Tantālus, i, m. father of Pelops,  
 punished in Hades by per-  
 petual thirst for revealing  
 the secrets of the gods: he  
 stood up to his chin in water,  
 which always sank whenever  
 he tried to drink. xviii. 37,  
 note.  
 tardo, āre, āvi, ātum, v. a.  
*delay, make to stay.*  
 taurus, i, m. *bull. (ταῦρος)*  
 Tecmessa, æ, f. wife of Ajax  
 and mother of Eurŷsāces.  
 iv. 6, note.  
 tectum, i, n. *roof, house, dwell-*  
*ling. (tēgo)*  
 tecum, i.e. cum te, *with thee.*  
 Tēlāmōn, ōnis, m. king of  
 Salamis, father of Ajax and  
 brother of Peleus, iv. 5.  
 tellūs, ūris, f. *earth, land.*  
 tēmēre, adv. *at random, care-*  
*lessly. sic temere, xi. 14,*  
*carelessly just as we are.*  
 tempērātus, perf. part. of tem-  
 pero, *restrained, moderate.*  
 tempēro, āre, āvi, ātum, v. a.  
*divide duly; govern, mode-*  
*rate, restrain, soften, sweeten.*  
 templum, i, n. *temple, shrine.*  
 (τέμνω)  
 tempus, ōris, n. *portion of*  
*time, time, critical point of*  
*time; omni tempore, iii. 5,*  
*all your life; tempus in ulti-*  
*mum, vii. 1, note, into*  
*utmost peril; portion of*  
*the head, temples. (τέμνω)*  
 tendo, ēre, tētendi, tensum and

- tentum, v. a. and n. *stretch, direct my course, press on.* (τείνω)
- tēneo, ēre, ui, tentum, v. a. *hold, possess.*
- tēnūis, e, adj. *slender, humble, small; faltering wing, xx. 1: refined or poor, xvi. 38, note.*
- tēpidus, a, um, adj. *warm, mild winter.* (tēpeo)
- tēr, num. adv. *thrice.* (τρίς)
- tēres, gen. ētis, adj. *rounded, tapering, neat, shapely, iv. 21, note. (tero, cf. Gk. τρέβω)*
- terminus, i, m. *boundary stone, boundary. xviii. 24, note. (τέρμα)*
- terra, æ, f. *earth, dry land, pl. the lands, i.e. the world; cuncta terrarum, i. 23, note, all things in the world, i.e. a whole world. (torreo, τέρομαι)*
- terreo, ēre, ūi, itum, v. a. *cause to tremble, frighten, scare. (τρέω)*
- testor, āri, ātus sum, v. dep. a. *bear witness to, attest.*
- thēātrum, i, n. *theatre. (θέατρον, θεάομαι)*
- Thessālus, a, um, adj. *of Thessaly, in the north of Greece. iv. 10.*
- Thrācē, es, f. *Thrace, the country between Macedonia and the Danube. xvi. 5. (Θράκη)*
- Thrax, ācis, m. adj. *Thracian. xix. 16. (Θράξ)*
- Thyīās, (dissyllable), ādis, f. a *female follower of Bacchus, Bacchante. xix. 9. (θύω)*
- thyrsus, i, m. *wand, staff wreathed in vine-shoots, with a pine cone on the top, carried by Bacchus and his worshippers. xix. 8. (θύρσος)*
- Tibēris, is, m. *the river Tiber. iii. 18.*
- Tibur, ūris, n. *Tibur, modern Tivoli, a town on the Anio, 16 miles N.E. of Rome, situated on the side of a hill. Horace had a house there and frequently expresses his admiration for the spot. vi. 5.*
- tīmeo, ēre, ui, no sup., v. a. and n. *fear, am afraid, am afraid of, dread.*
- tīmīdus, a, um, adj. *fearful, timorous.*
- tīmor, ōris, m. *fear; fear of loss, xvi. 15.*
- tingo, ēre, nxi, nctum, v. a. *make wet, soak, dip in dye, dye, stain. (τέγγω)*
- Tithōnus, i, m. *son of Laomedon, husband of Aurora, who gave him immortality, but forgot to give him lasting youth. xvi. 30, note.*
- Tītŷos, ŷi, m. *a giant, son of earth, slain by Apollo for insulting Latona. xiv. 8. (Τίτυος)*
- tōlēro, āre, āvi, ātum, v. a. *bear, support, endure, brook.*
- tollo, ēre, sustūli, sublātum, v. a. *lift up, raise, carry off, waft away, remove, destroy; tolle, v. 9, away with.*
- tōtus, a, um, adj. *whole, all.*
- trabs, trābis, f. *beam, architecture. xviii. 3, note.*
- tracto, āre, āvi, ātum, v. a. *handle, take in hand, practise, discuss. (traho)*
- trādo, ēre, dīdi, dītum, v. a. *hand over, give up, deliver.*
- trāgœdia, æ, f. *tragedy. (τραγœδία, i. 9, note)*
- trāho, ēre, traxi, tractum, v.



- a. *draw*; *draw out thread*, *spin*, xviii. 8, note.
- trēcēni, æ, a, distrib. adj. *three hundred each*.
- trēpido, āre, āvi, ātum, v. n. *am eager, restless, hurry*, iv. 23, note. *trepides in usum*, xi. 4, note, *worry thyself about provision for*.
- trēs, triā, num. adj. *three*. (τρεις)
- trilinguis, e, adj. *three-tongued*, *with triple tongue*, xix. 31, note. (tres, lingua)
- tristis, e, adj. *sad, saddening, melancholy, gloomy*.
- triumphus, i, m. *triumph, victory*.
- Trōilus, i, m. *son of Priam, slain by Achilles*. ix. 16.
- trōpæum, i, n. *trophy, spoil*. ix. 19, note. (τρόπαιον)
- trūdo, ěre, trūsi, trūsum, v. a. *push on*. *truditur dies die*, xviii. 15, lit. *day is pushed on by day*, i.e. *day treads on the heels of day*.
- truncus, i, m. *trunk of a tree*.
- tu, tui, pers. pron. *thou*
- tum, adv. *then, at that time*.
- tūmultus, ūs, m. *uprising, disturbance*. (tumeo)
- turbīdus, a, um, adj. *tumultuous*. *adverbially, turbidum laetatur*, xix. 6, *tumultuously rejoices*.
- turgīdus, a, um, adj. *swollen, swelling sail*.
- turma, æ, f. *squadron of horse*.
- turpis, e, adj. *ugly, unsightly, disgraceful*.
- turris, is, f. *tower*. (τόπος)
- tūtēla, æ, f. *guardianship, protection*. (tutor)
- tūtus, a, um, adj. *safe, secure, sure, abiding*. (tueor)
- tūus, a, um, poss. adj. *thy, thine*.
- týrannus, i, m. *despot, lord, tyrant*. (τύραννος)
- ūber, gen. ěris, adj. *fruitful, copious, abundant, rich*.
- ūbī, conj. of time, *when*; of place, *where*.
- ūdus, a, um, adj. *wet, damp, pliant*. (ūvidus)
- ullus, a, um, adj. *any*.
- ulmus, i, f. *elm*.
- ultīmus, a, um, superl. adj. *furthest, most distant, uttermost, remote*. (ultra)
- ultrā, adv. and prep. with acc. *beyond, further*.
- umbra, æ, f. *shadow, shade*. plur. *the shades of the dead*.
- ūmērus, i, m. *shoulder*. (ώμος)
- unctus, perf. part. of unguo, *anointed, stained, besmeared*.
- unda, æ, f. *wave, billow*.
- undē, adv. *whence, from which, from whom*; *at whose hands*, xii. 7.
- undiquē, adv. *on all sides*.
- unguentum, i, n. *ointment, perfume*. (unguo)
- unguis, is, m. *finger-nail, claw*.
- unguo, ěre, unxi, unctum, v. a. *anoint, smear, stain*.
- ūnicus, a, um, adj. *one, only, single*. (ūnus)
- unquam, adv. *ever, at any time*.
- ūnus, a, um, gen. unius, num. adj. *one, alone: the same, unchanged*, xi. 10.
- urbs, bis, f. *city*; in sing. often of Rome, *The City*.
- urgeo, ěre, ursi, no sup., v. a. *press, press on; pursue unweariedly with dirges*, ix. 9, note: *strenuously make for, steer for the sea*, x. 2; with inf. *strive, am eager to*.
- urna, æ, f. *urn*.

ūsītātus, a, um, adj. *ordinary, usual.* (usus)  
 usquam, adv. *anywhere.*  
 usquē, *right on, ever, always, unceasingly.*  
 ūsus, ūs, m. *use, need.* trepidēs in usum, xi. 4, *worry thyself about provision for a life.* (utor)  
 ūt, adv. *as, how, when.* Conj. *in order to, so that.*  
 utcunquē, adv. *whenever.*  
 ūterque, ūtraque, ūtrumque, indef. pron. *each or either of two.* utramque ruinam, xvii. 8, *destruction to us both.*  
 ūtinam, adv. *Oh that! would that!*  
 ūtor, i, ūsus sum, v. dep. with abl. *use, employ.*  
 ūva, æ, f. *grape, cluster of grapes.*  
 ūvīdus, a, um, adj. *wet; moist with wine, i.e. drunken,* xix. 18, note.  
 uxor, ōris, f. *wife.*  
 vacca, æ, f. *cow.*  
 vāleo, ēre, ūi, itum, v. n. *am strong, able, can.*  
 Valgius, ii, C. *Valgius Rufus, a poet, one of the friends of Mæcenas.* ix. 5.  
 vārius, a, um, adj. *diverse, manifold; many-coloured* autumn, v. 12, note.  
 vātes, is, m. *bard, seer, poet.*  
 -vē, particle, *or.*  
 vēl, conj. *or. vel...vel...either ...or.*  
 vēlum, i, n. *sail.*  
 vēna, æ, f. *vein.*  
 Vēnāfrum, i, n. *a village in the north of Campania.* vi. 16.  
 vēnālis, e, adj. *to be bought, can be purchased.* (vēneo)

vēnēnum, i, n. *poison.*  
 ventus, i, m. *wind.*  
 Vēnus, ēris, f. *the goddess of Love, the mother of Æneas and therefore the special guardian of the Roman race* vii. 25, viii. 13. *Hence love* v. 4, *loveliness, beauty.*  
 vēr, vēris, n. *spring.* (ἐαρ, ἦρ)  
 vernus, a, um, adj. *connected with spring, vernal.* (ver)  
 verso, āre, āvi, ātum, v. a. *turn, shake about.*  
 vertex, icis, m. *eddy; plur. ed-dying waves,* ix. 22. (verto)  
 vescor, i, no perf., v. dep. with abl. *feed on, eat.*  
 Vespērus, i, m. *the Evening Star,* ix. 10, note. (cf. ἐσ-περα)  
 vestio, īre, ii or īvi, itum, v. a. *clothe.* (vestis)  
 vētus, gen. ēris, adj. *old, ancient.* veteres, *the men of old.*  
 vexo, āre, āvi, ātum, v. a. *harass, trouble.*  
 vīa, æ, f. *way, journey.* plur. *the streets,* xii. 11; *travels,* vi. 7.  
 victīma, æ, f. *victim.*  
 victor, ōris, m. *conqueror.*  
 video, ēre, vidi, vīsum, v. a. *see; in passive, seem.* (fidēiv)  
 vidūo, āre, āvi, ātum, v. a. *widow of, bereave of, despoil of.* (viduus)  
 villa, æ, f. *country-house.* iii. 17, note.  
 vinco, ēre, vīci, victum, v. a. *conquer.*  
 vīnum, i, n. *wine.* (οἶνος)  
 vīolārium, ii, n. *violet-bed.* (viola)  
 vīolētus, a, um, adj. *violent, strong.* pars violentior, xvii. 18, note, *the ascendant influence,* astronomical. (vis)

vīpērinus, a, um, adj. *snaky*.  
v. nodo, xix. 19, *with a knot of serpents*.

vīr, vīri, n. *man, husband, hero*.

virens, pres. part, vireo, *green*.

vireo, ēre, no perf. or sup. v. n. *am green*.

virgo, inis, f. *maiden, virgin*.

vīridis, e, adj. *green*. (vireo)

virtūs, ūtis, f. *manliness, bravery, valour, virtue*. (vir)

vīs, plur. vīres, ium, f. *force, power, abundance; in sing. often violence, in plur. strength*. (fis)

vīso, ēre, si, sum, v. a. *go to see, visit, view*. (freq. of video)

vītīōsus, a, um, adj. *faulty, morbid*. (vitium)

vītium, ii, n. *flaw, fault, crime*.

vīto, āre, āvi, ātum, v. a. *shun, avoid*.

vītūlus, i, m. *bull-calf, calf*.

vīvo, ēre, vixi, victum, v. n. *live*. Impers. xvi. 13, vi-

vitur, *it is lived, i.e. one, or he, lives*.

vōco, āre, āvi, ātum, v. a. *call, summon*. vocas, xx. 6, *note, dost summon to poetic endeavour*.

volgus, i, n. *rarely m., the common people, crowd*.

vōlo, āre, āvi, ātum, v. n. *fly, flit*.

vōlo, velle, vōlui, no sup., v. a. irreg. *wish, will, choose*. (βούλομαι)

voltus, ūs, m. *countenance, face*.

vōlūcer, cris, e, adj. *flying, swift*. (volare)

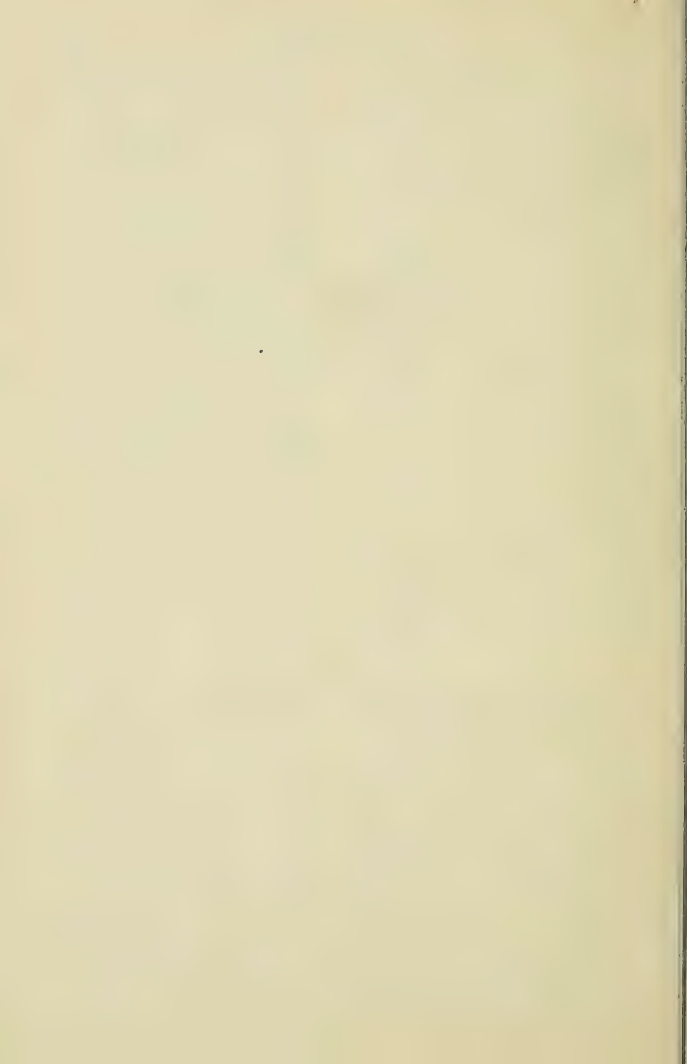
volvo, ēre, i, vōlūtum, v. a. *roll*.

vōtīvus, a, um, adj. *vowed, promised, votive*. (voveo)

vōtum, i, n. *vow*. (voveo)

vox, vōcis, f. *voice; in pl. words, expressions*, ii. 21.

Xanthias, æ, m. voc. Xanthiā. *Xanthias Phocæus, a Greek proper name*, iv. 2. See *Introd. to iv.* (Ξανθίας)



## NOTES ON THE METRES USED IN BOOK II

The Alcaic metre is so called from the Greek poet Alcaeus of Lesbos, who is said to have invented it.

It is used in the following Odes, which contain in all 86 stanzas: 1, 3, 5, 7, 9, 11, 13, 14, 15, 17, 19, 20.

— — — — || — — — — —  
 — — — — || — — — — —  
       — — — — —  
 — — — — —

The first syllable in the first three lines is common, but a short syllable is very rarely used, only five instances occurring in this book:

*cīboria exple* 7, 22.  
*āmice Valgi* 9, 5.  
*āmice places* 14, 6.  
*ōbire Maecenas* 17, 3.  
*cōhors Gigantum* 19, 22.

The last syllable in each line is common, but a line ending in *m* or a vowel is very rarely followed by a line beginning with a vowel. Exceptions are:

*tolle cupidinem* | *immitis* 5, 9; *te caducum* | *in domini* 13, 11;  
*senectae* | *afferet* 14, 3; *aureo* | *Alcaeae* 13, 26;

and for special effect in one instance final *um* is elided before *ae* in the next line,

*in aeternum* | *exsilium* 3, 27.

In the first two lines a break always occurs after the fifth syllable. Elision however occurs in the following instances:

*quem si puellar|um insereres choro* 5, 21.  
*fregisse cervic|em et penetralia* 13, 6.  
*dixi sacrament|um ibimus ibimus* 17, 10.

The third line bears the weight of the stanza and is very carefully constructed. These are model lines :

*ludumque* | *Fortunae* | *gravesque* 1, 3;  
*cui laurus* | *aeternos* | *honores* 1, 15;  
*tellure* | *victorum* | *nepotes* 1, 27;

and these variations are frequent :

*festos* | *reclinatum* | *beavis* 3, 7;  
*tractas* | *et incedis* | *per ignes* 1, 7;

or, *testatur* | *auditumque* | *Medis* 1, 31;

or, *apponet* | *annos* ; | *iam proterva* 5, 15.

On the other hand it only once ends with a monosyllable (except where *et* is elided) *depone sub lauru mea* | *nec* 7, 19, once with a word of four syllables *ab insolenti* | *temperatam* 3, 3, and only twice with two dissyllables *res ordinaris* | *grande* | *munus* 1, 11, *cantare rivos* | *atque* | *truncis* 19, 11, except in the special cases observed in the notes on 13, 27.

The fourth line cannot begin with two dactyls without caesura : *nobilis* | *omnia* | *dixit ille* is not a line.

In the second dactyl a weak caesura is avoided as giving too rapid a movement to the line. Exceptions are :

*quae caret ora* | *cruore nostro* 1, 36 (where see notes).  
*interiore* | *nota Falerni* 3, 8.

If however there is a full stop after the first dactyl the reason for this rule vanishes and it need not be observed :

*hospitis. ille* | *venena Colcha* 13, 8.  
*integer? ille* | *dies utramque* 17, 8.

The Sapphic stanza is so called from Sappho the Greek poetess of Lesbos. It is used in the following Odes :

2, 4, 6, 8, 10, 16.

First three lines      - - - - - || - - - - -

Fourth line              - - - - -

All the lines in a stanza are closely connected, so that in this book there are only two instances where a line ending with a vowel is followed by another beginning with a vowel, and in both cases there is a distinct pause at the end of the first line :



*notus in fratres animi paterni; | illum 2, 6;*  
*otium bello furiosa Thrace, | otium 16, 5;*

on the other hand elision occurs twice :

*dissidens plebi numero beatorum eximit 2, 18;*  
*mugiunt vaccae tibi tollit hinnitum apta 16, 34;*

and the third and fourth lines are so closely connected that in one instance a word is divided between them :

*Grosche non gemmis neque purpura venale neque auro 16, 7.*

In the first three lines a break must occur after the fifth syllable. Exceptions are :

*flumen et regna | ta petam Laconi 6, 11;*  
*oderit cura | re et amara lento 16, 26;*

and it is noteworthy that in the fourth book Horace introduces this exception with considerable frequency, apparently from a growing appreciation of its value as relieving the monotony of the metre, especially in long Odes.

---

The metre of Ode 12 is the 'third Asclepiad':

First three lines    -- | - - - - || - - - - - =

Fourth line                - - - - - - - =

---

In Ode 18 the stanza consists of two couplets of which the first line is a Trochaic Dimeter Catalectic, the second an Iambic Trimeter Catalectic.

      - - | - - | - - | -  
 = - | - - | = - | - - | - - | =

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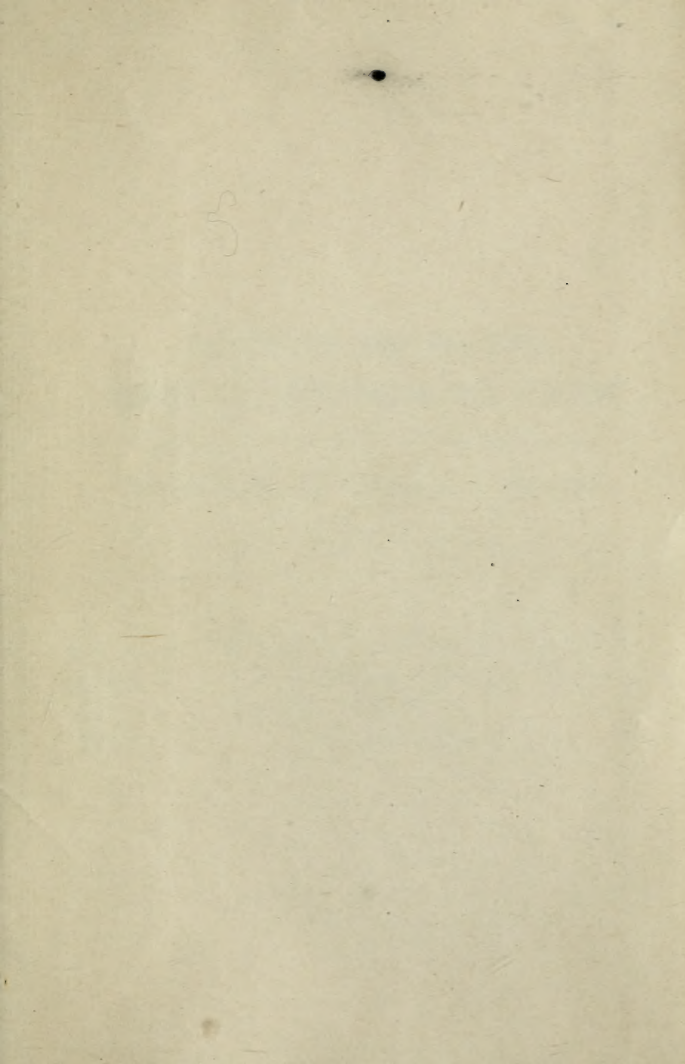
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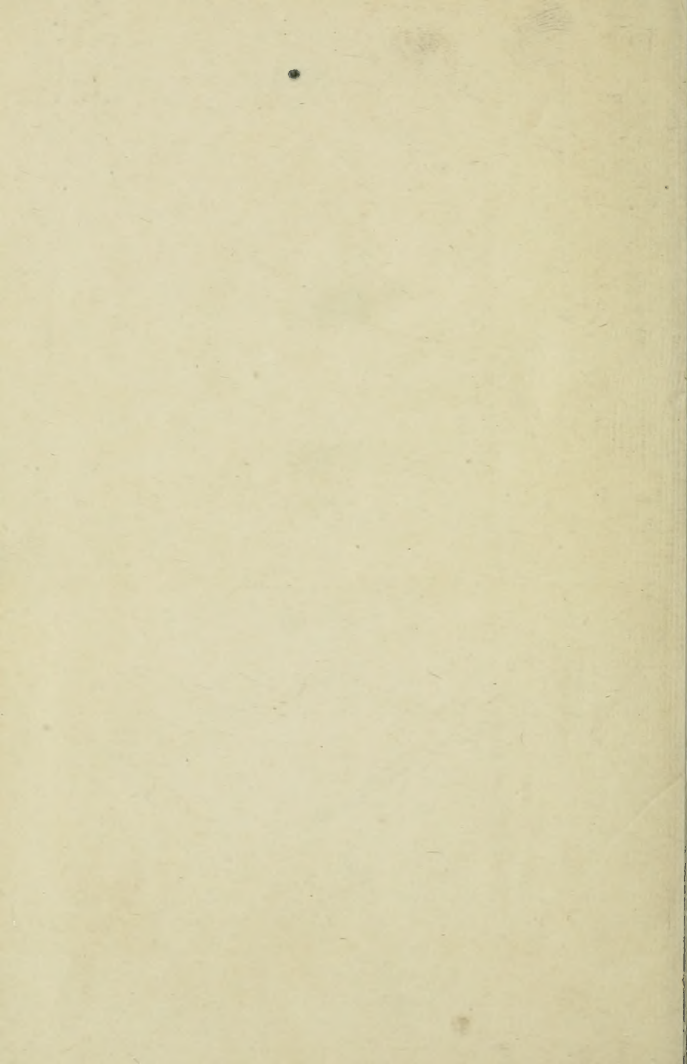
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